

COLLATED AND EDITED BY
JOHN COLLIER

EXCLUSIVE FOREWORD BY
LORNE MARTIN

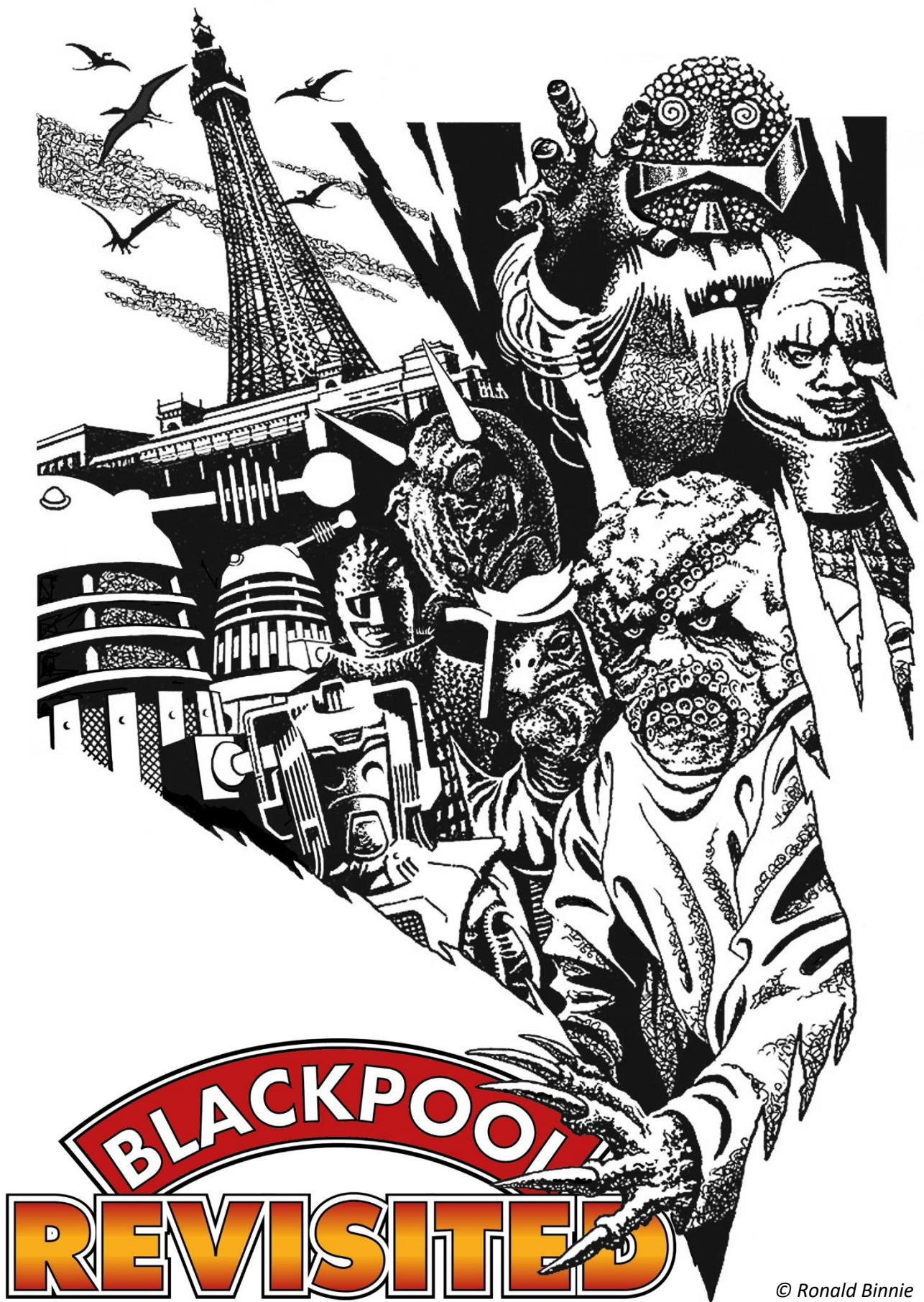
BLACKPOOL REVISITED

A CELEBRATION OF DOCTOR WHO EXHIBITIONS IN BLACKPOOL

ENTRANCE



AB



© Ronald Binnie



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Designed and published by John Collier for no financial gain.

Praise for *Blackpool Remembered*

"Do yourself a favour and grab this *free* PDF book right now - over 400 (!) beautifully designed and photo-packed pages celebrating the old Blackpool *Doctor Who* Exhibition. I've never so much as set foot in Blackpool, and I'm still absolutely loving it!"

Clayton Hickman

"Proud that my little book on the Doctor Who exhibitions has helped contribute towards this stunning piece of work. Wonderfully personal and spectacularly visual. Congratulations to John Collier and Alex Storer on a superb job."

Bedwyr Gullidge

"This is an ASTONISHING piece of work. A real labour of love. Absolutely worth a download."

Cult Edge

"A big amount of respect to John Collier and Alex Storer for working so hard and putting it all together. This is the book I always wanted."

David Geldard

"This massive, free e-book about the *Doctor Who* exhibition in Blackpool is a glorious labour of love which brings back wonderful memories. Going to be lost in this for hours."

Pat Higgins

"410 pages rapid! If you visited relive the fun; if you never made it there sample the atmosphere. Some things start in junkyards, others in seaside resort basements."

Daniel Dresner

"Extremely beautiful and so much content, beautiful photographs and a wonderfully written history about the Blackpool *Doctor Who* exhibition."

Jenny Shirt

"Your childhood just called - it says you deserve this."

Jim Sangster

"Believe the hype. This book is just fantastic. Packed full of facts - and so many amazing photographs. Pure joy and delight."

@spankybackpack

"Whether or not you went to the Blackpool *Doctor Who* exhibition, if you're a *Doctor Who* fan then you should get your grubby little protuberances on this!"

@CaptMikeYates

"This is a beautiful and well researched downloadable book about a dark place beneath a coastal town that would have terrified young me in the early/mid 1970s."

Jay Gunn

"Magnificent work, be so very proud. That Blackpool *Doctor Who* exhibition was our shangrila for so many of us bright young things in the 70s and 80s. Thrilling to re-experience it all through this very special book!

A massive thumbs up from all of us at Vworp!" **Vworp Vworp Zine**

"I've been looking through this amazing book. Emotional is the word. And thank you." **Jonathan Lumb**

"If ever there was a true labour of love, this is it. An absolutely wonderful thing packed with the most incredible images." **@hellothisisivan**

"The Blackpool Scrolls of Rassilon!" **James Guthrie**

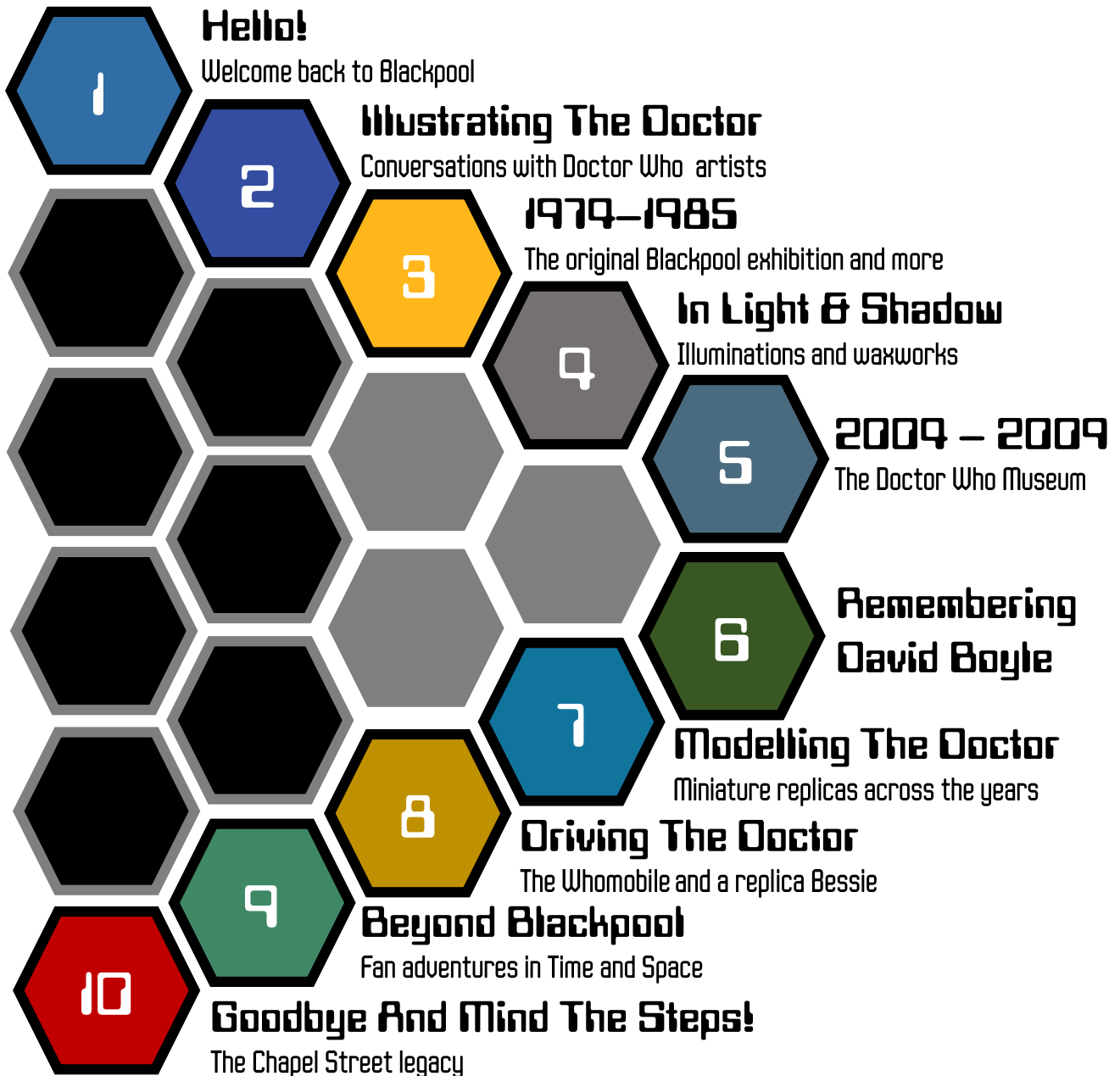
The logo features the word 'BLACKPOOL' in white, bold, sans-serif capital letters, arched over a red background with a black outline. Below it, the word 'REVISITED' is written in a large, bold, sans-serif font with a yellow-to-orange gradient fill and a thick black outline.

BLACKPOOL REVISITED

**Collated and Edited
by
JOHN COLLIER**

BLACKPOOL REVISITED

CHAPTERS





FOREWORD

LORNE MARTIN

When John sent me a draft of *Blackpool Revisited* and asked if I would write a foreword, I must admit I hesitated since it was an exhibition that took place 47 years ago and *Doctor Who* was only one of the exhibitions based on BBC programs that we were organising in the 1970s.

Blackpool was chosen because it had six million visitors and a longer tourist season than most venues because of the Illuminations, which extended tourism until the end of October.

From the outset we had amazing support from Blackpool councils Tourism department which eventually culminated in Tom Baker turning on the illuminations.

The Exhibition could not have happened without the input of the Production Office, visual effects and costume designers, whose amazing talents were on display.

A similar style of exhibition would prove a little difficult today, since it appears that most monsters are computer generated!

I was delighted and pleasantly surprised to read memories of visits over 11 years of the exhibition. John has collated a cracking collection. I hope you enjoy it as much as I have!

Lorne Martin

1. Hello!

Welcome to
Blackpool



Courtesy of Darren Bradley

REINTRODUCTION

JOHN COLLIER

SEQUELS.

They are notoriously a nightmare to get right aren't they? Mulling over those film franchises that have tried to do it successfully has filled many column inches over the years and resulted in quite a few friendship breakdowns.

The overwhelming success of *Blackpool Remembered* blew me and Alex away. We were convinced there was an audience out there that, like us, had fond memories of the original exhibition but we never could have predicted what happened after the release of our first publication.

The downloads came thick and fast, from near and far. Worldwide in fact. We passed the 7000 mark within the first few weeks and at the time of this release it is just shy of 10K. Staggering for a book that tells the story of a display in a basement that closed 36 years ago.

And so, naturally, our thoughts turned to the possibility of putting together a follow up. We always suspected there was more treasure to be found, more stories to be told and more memories to be shared. Plus those floor plans would always be a great cause for debate!

But what to do? Our Twitter followers suggested "Longleat", "Llangollen" and even the 1980 "Madame Tussauds" display.

One thing we knew was the success of the first book was down to our absolute love of the subject matter. Neither of us ever went to Longleat so, as much as we were interested in Blackpool's sister attraction, our lack of first hand knowledge was a barrier. Emotionally and cognitively.

Back to Blackpool it is then.



It has been said many times that the 'Las Vegas of the North' is the spiritual home of *Doctor Who*. It's true that there are many connections between the seaside town and our favourite television programme. In this book we explore a number of them. Inside you will find out what drove David Boyle to move from North Wales to the North West, how Blackpool based venues were promoted over the years, what kind of unofficial merchandise has been sold in the town and we hear from a Professor who believes the Exhibition is still there.

One thing we have not been able to track down is the elusive picture of the Sontaran 'Tin Man' that was on display at Coral Island in the 1980s. If you have a picture or any further information please get in touch. It might just prompt a trilogy. In the meantime, "I'll take you to Blackpool."

John



© Martin Holmes



Blackpool Half-Remembered

Philip Brennan on the impact of our first book.

"A man is the sum of his memories...a Time Lord even more so" a wise fellow once said.

"Well, I'm not a Time Lord and if a man really is the sum of his memories then there's not much of me left.

"This is why publications such as *Blackpool Remembered* are so vital. They help to bring (some) things back into focus.

"Memory is a twisty-turny thing, not wibbly-wobbly or timey-wimey.

"Years ago I was convinced that I'd visited the *Doctor Who* Exhibition in Blackpool every year it was open.

"I was pretty sure I must have visited in 1974 as I remember dinosaurs and they'd appeared in Jon Pertwee's last season in 1974.

"I bizarrely had a memory of the T-Rex *above* the stairs as you entered. Once I'd seen the picture of the pterodactyl hovering above the stairs in 1975 I decided that *that* must have been what I saw.

"As the years passed, I had a rethink. I was only 4 in 1974 and wasn't quite as avid a viewer as I became when the mighty Tom made his first appearance. Consequently, I then became certain for some time that I only visited between 1975 and 1985 after all.

"However, before I saw any photos from the exhibition I had a very clear memory for years of a dinosaur poking its head through a wall. The book confirms that the head-poking T-Rex only appeared in Blackpool in 1974 so this means that I *must* have gone to the Blackpool exhibition in 1974 after all.

"I also showed the T-Rex photo to my brother and he remembered it appearing at the bottom of the stairs. He's older than me so at least his memory of the dino's location was correct. He wouldn't have visited without me so I was definitely there as a 4 year old in the first year.



Above: *Blackpool Remembered* was released on Friday 28th August 2020 and received 4500 downloads in the first week.

"I know that I made the pilgrimage every year after that as we would visit my Gran and Grandad, who lived in Blackpool, and I would immediately make my excuses and head for the exhibition. My grandparents got used to me greeting them with "Nice to see you. Can we go to the *Doctor Who*?"

"Odd that we generally referred to it as 'the *Doctor Who*'!

"When it comes to actual genuine *specific* memories I have so few and, strangely, the clearest ones are some of the earliest.

"I remember the K1 Robot in 1975 - and I'm old enough to remember when we all called it the Giant Robot! I was very impressed. The only other things I recall from that year were the fan models, not that I knew they were fan-made back then.

"I remember the Zygons at the bottom of the stairs in 1976 as the display was designed to make it appear that they were underwater and I could see an old boot on the floor. I also remember the giant Krynoid in the Giant Robot's old spot. It moved as if it were breathing which is the sort of thing can scar a six year old. That year I also have a recollection of Davros and the model of Harrison Chase's house - I was especially impressed by the tiny lights in the windows.

"Looking through the book only brought home that I remember hardly anything specific after that - the Quark in 1977 and that's about it.

"I must have visited at least twice in 1977. The first time was to meet Tom Baker and that experience wiped my mind. However, I certainly visited again. The photograph I supplied for the book wasn't taken on the day I met Tom. It must have been from later that summer and I STILL don't remember any of the lovely exhibits detailed in the book.

"Actually, that's not quite true. I saw the picture of the hideous Eight Legs on the Doctor's back and that gave me quite a jolt because until that moment I had *completely* forgotten that odd display but when I saw it again it all came flooding back. It probably contributed to my dislike of any arachnid measuring more than a foot long.

"The 1977 section of the book has proven me to be a terrible liar, too. I spent forty years being absolutely adamant that I only saw the K1 Robot once. When it turned up minus its head (don't ask) in Llangollen in 2002 or so I waxed lyrical to my friend David, who was visiting the exhibition with me, that I hadn't seen the old thing since my one and only sighting in 1975. Now the book tells me that I saw the bloody thing not once but TWICE in 1977! Unreliable thing, memory.

"I do remember gazing lovingly at K9 in 1978 and I have a good memory of the Daleks trundling about but they were there every year so that makes sense.



Above: In 2017 Philip celebrated his 47th birthday with a *Doctor Who* Experience set tour at Roath Lock Studios in Cardiff. Photograph © Philip Brennan

"Mind you, I recall re-reading Gary Russell's DWM report of the 1984 exhibition a few years ago in which he stated that there was a Dalek at the bottom of the stairs.

"'Nonsense!' I exclaimed to no-one in particular. 'The Dalek was *always* positioned just outside the console room, *never* at the bottom of the stairs!'

"The book makes it clear just how wrong I was - there was a Dalek at the bottom of the stairs in 1984 and 1985. I know I visited twice in both those years so that means that the Dalek actually greeted me as I descended the last four visits I made to the bleedin' place!

"Sorry, Gary ...



"This is why this book is so valuable to us ageing folk. I had to smile at the photos of the esteemed author outside the Shoe Cellar as well. I have a similar one taken about seventeen years ago of my friend David and me looking glum standing in the same place.

"David's wife, Isabel, took the photo and was completely bemused about why two middle-aged men were getting so miserable about a shoe shop.

"Isabel never had the pleasure of visiting the exhibition so it meant nothing to her. We tried to explain but she wasn't convinced of the value of taking a photo of two mournful idiots outside a shoe shop.

"I visited Longleat only once, in its dying days in 2003. Nice but no Blackpool.

"Unlike many people, I never lost my enthusiasm for *Doctor Who* or for visiting *Doctor Who* exhibitions - Llangollen, Manchester, Liverpool, London, Brighton, Leicester and Cardiff, not to mention the museum in Blackpool from 2004 to 2009.

"I enjoyed all these different exhibitions but I know what I was searching for and failing to find on every visit - that original Blackpool exhibition of the Seventies and Eighties.

"You can never recapture your youth and I'd like to say that the Blackpool exhibition stays alive in my memory but I think I've proved that that isn't true!

"Great chunks of my past, detaching themselves like melting icebergs" that same wise fellow once said.

"This is why I'm eternally grateful to *Blackpool Remembered* for at least slowing down the global warming of my venerable memories."

To download *Blackpool Remembered* and find out more about our project please visit the official website –

<https://blackpoolremembered7485.wordpress.com/>





Outside The Box

Jason Charnley on his inspired build



© John Burke

“My first recollection of *Doctor Who* is *The Ark in Space* (1975) I would have been four at that time. I can remember it vividly, the music, the Doctor, the monsters and the Blue Box. All captivated my imagination.

“My love of the original exhibition started way back in 1977, probably my first visit. As with many people I remember the theme music blaring through the loudspeaker outside, walking into the TARDIS, down the stairs and there my recollection ends. I spent the whole time holding my mum’s hand, and covering my eyes with sheer fright. I can date this as ’77 because as a treat for scaring me half to death there followed a visit to *Gerry Anderson’s Space City* further down the Prom (above).

“But that was it. I loved the place even though I was scared witless. My birthday, which fell on Halloween, signalled the end of the Illuminations for the year and also the closing of the Exhibition for the winter season. I was asked if I wanted to try again, I definitely did.

“Driving through the Illuminations looking out for the BBC TV and *Doctor Who* logo on the front corner of the building (not sure of anything else around the area) as though nothing else mattered.

“Is it this corner?” I asked at every street corner.

“No. Further on, near the Pier” I was told. Until it came into sight...the TARDIS...the theme music...the cold night air. The Illuminations didn’t matter anymore. I was back. I felt very brave this time, eyes wide open all the way through. I was actually inside the TARDIS! Through the corridors, the monsters, the Daleks, the Console Room and on to the shop to purchase my choice of gift...the *Doctor Who* theme on 7” single. I played that record constantly to my parents’ dismay. On my every visit the shop always had a treasure trove of *Doctor Who* merchandise to be had. All my spending money and birthday money gone in an instant. Most of the items I still have today.

"The years that followed saw my attendance increase. My Dad (a wagon driver for Vimto) would often travel to Blackpool for deliveries. In the school holidays I was allowed to accompany him for the day, usually a Friday, and there would be a quick visit to the exhibition in our lunch time.

"By the time the 1980s arrived (along with new Doctors) there were more visits to the exhibition. Then in 1985 I visited and found out that Colin Baker was to attend. I had met Colin at the new *Texas Homebase* in Preston just after he became The Doctor so I decided not to attend as it would be busy. More fool me!

"I attended once more that year, at the end of the season. I thought something didn't feel quite right on my final visit. It was empty, no one in just me and my friend at the time. Little did I know it would soon be closed for good. One of the things I do regret is not taking any photographs. As Blackpool is only thirty miles from my home, it was quite accessible.

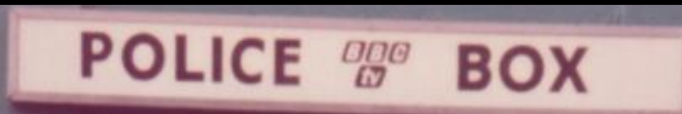
"When the end credits rolled for *Doctor Who* and the voiceover advised viewers of the location of both exhibitions I often asked Dad where Longleat was. The reply would be either "down South" or "miles away". In 1983, the *Doctor Who* 20th Anniversary weekend at Longleat was advertised, I did ask if we could go, but unfortunately it was a "No."

"The year after we had our summer holiday in Cornwall and as a special treat we went on a detour to Longleat on the way home. Fantastic, I couldn't wait. I remember the oversized TARDIS in a courtyard. Inside I went, quickly through and out. It just didn't have the same feel as Blackpool. It was definitely smaller and didn't generate the same excitement, No theme music on, not even the *Doctor Who Sound Effects* album playing in the background, like at Blackpool.



The difference between the two exhibition entrances. Above: Longleat in 1976. Photograph © Conrad Westmaas Below: Blackpool in the late 1970s. Photograph © David Geldard





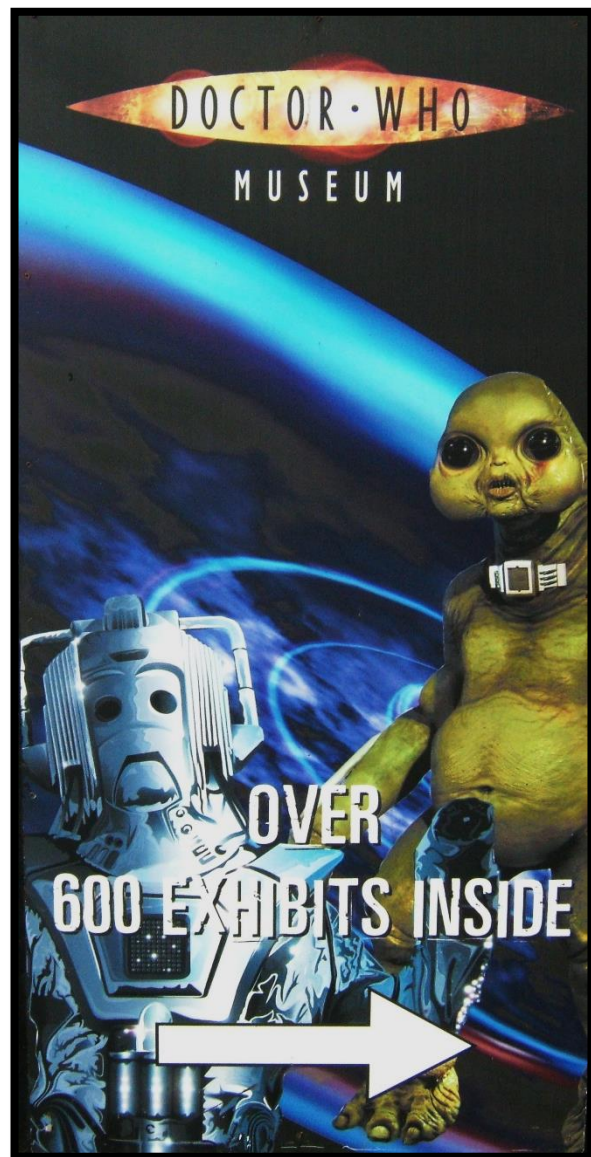
"After the original Blackpool exhibition closed, if memory serves me correct, it was a Laurel and Hardy museum and then an Alien exhibition. I visited again when it became the Shoe Cellar. Not to buy shoes, but to once again visit the space that used to house such delights. I remember some of the cladding on the stairwell for the exhibition still being in place, but that was it. Nothing else. The cellar was just an open room filled with tables of neatly lined shoe boxes. It also smelled very badly of damp. The one thing I did realise was just how small the space was. Maybe all those years ago it really was bigger on the inside?"

"Further down the years I attended Llangollen when that first opened, tricking the family to a drive out to North Wales. Again as good as it was, it just didn't have the same 'something'.

"Then in 2004 *Doctor Who* was back in Blackpool on the Golden Mile. I attended when it first opened and the first thing I thought was that it was so similar to Llangollen. I didn't realise the connection at the time. When I visited I noticed a man following me and I said, "This is fantastic. Back in Blackpool after all this time. Such a pity it's not at the old place, now that would be something special..."

'It would never all fit in.... plus the old place floods' he replied and walked off. That was me meeting the owner of the *Doctor Who* Museum and I hadn't realised it.

"Now all these years later I find out two books are to be released, one about all the exhibitions, but one solely on the original Blackpool exhibition. MY exhibition, the one which I point out to anyone that will listen when I visit Blackpool. The one which my children look back at me thinking I've gone mad, as I point to a shoe shop.



"Do you know what that is ...?" I say.

"A shoe shop Dad?" comes the reply.

"Oh no. That was the *Doctor Who* exhibition."

"Ah really" comes the reply as they look back down at their phones. The youth of today have no idea.

"I waited for the free download of *Blackpool Remembered* to be released then that was it, such memories came flooding back. To realise so many other people had such love for this exhibition was just fantastic. As I was too late to submit anything for the book, what could I do to tip my hat to the exhibition and the new book? Build a TARDIS!

"Well HALF a TARDIS. I had an old gate that needed renewing between the house and the garage. There was just enough room to build two sides to give the appearance of a full TARDIS. I did find you can research some things a little too much! Almost all the online advice is if you build out of wood, you have to put it inside in the winter. Well this one is staying put. And I mean how hard could it be? Two frames, two false doors, two opening doors, half a roof and half a floor.

"Well two months later it was finished. To the original Blackpool Exhibition, the team at *Blackpool Remembered*, John and Alex and to everyone who contributed I THANK YOU. My TARDIS is because of you."



Above: Before and after. From an old gate to a brand new TARDIS. Left: Jason's homemade TARDIS lights up the night sky.
Photographs © Jason Charnley

POLICE PUBLIC CALL BOX



POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFERS A CARD
RESPONDING TO ALL CALLS
PULL TO OPEN

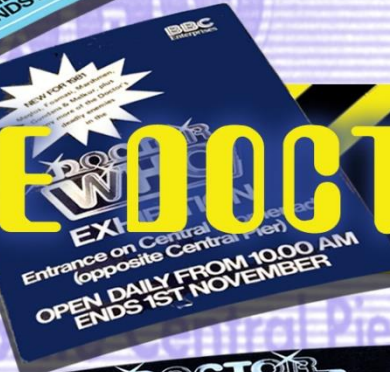
2. Illustrating The Doctor

DEFY THE DALEKS

BBC tv
EXHIBITION



SELLING THE DOCTOR



BBC tv
DOCTOR WHO EXHIBITION
Enter the Tardis and travel through space and time encountering your favourite characters past and present. This season featuring Sea Devils, Silurians, Tractators, Davros and the Daleks, The Garm, The Myrka, The Yeti and many more.
ENTRANCE ON CENTRAL PROMENADE
(Opposite Central Pier)
OPEN DAILY

A SHORT HISTORY OF PROMOTING THE EXHIBITIONS



Years before my single visit to Blackpool in the summer of 1981, the allure of that glorious, darkly lurid exhibition was embodied in a single image – the wonderfully evocative illustration by Frank Bellamy that promoted the exhibition from the mid to late 1970's.

Charting the history of the *Doctor Who* exhibition posters provides its own trajectory of the design processes and styles of their time, from hand drawn illustrations through to 'on-brand' campaigns with official logos dominated by digital filters and perpetually bedazzling Photoshop light effects designed to be used across a whole range of merchandise.

In the half-forgotten, misty days before PR jargon beleaguered the advertising industry and the 'hive mind' endeavoured to 'reach out' and 'touch base going forward', publicity was a far simpler affair. Indeed the only options available, other than word of mouth, were the broadcast and print media.

The two BBC Enterprises *Doctor Who* exhibitions enjoyed one advantage over other holiday attractions as they had something of a captive audience for any promotions screened after the programme each week. The relative lack of promotional material produced for Longleat compared to its fellow exhibition is probably explained by the fact that Blackpool, as a hugely popular holiday resort, hosted a myriad of attractions all competing for an audience over the crowded summer season. This competition meant that the Blackpool exhibition needed much more in terms of specific promotion than the relatively contained experience of Longleat.

Right top: Reverse side of the original Longleat exhibition flyer. Right bottom: Official Longleat postcard featuring Daleks 'seen in the stable yard'. Courtesy Ronald Binnie

WHILE AT
LONGLEAT

visit the Stable Yard and discover

TARDIS

AND THE

SPACE MONSTERS

The BBC in conjunction
with the
Marquess of Bath
presents this
Spectacular Exhibition
based on the Series
DR. WHO

Open daily Easter to October

All enquiries please to
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BE SURE TO VISIT A
BBC tv
EXHIBITION

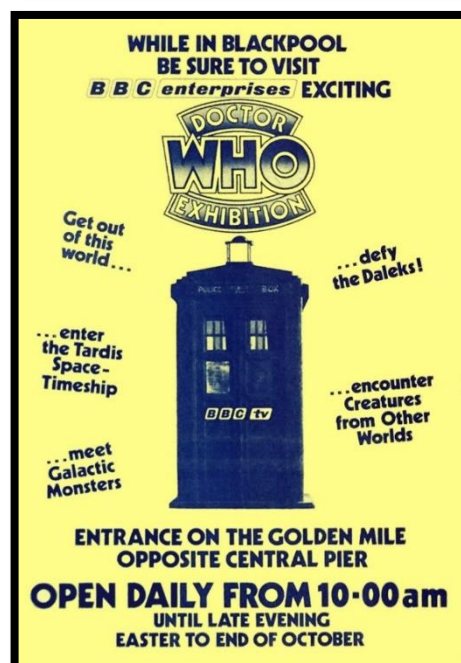
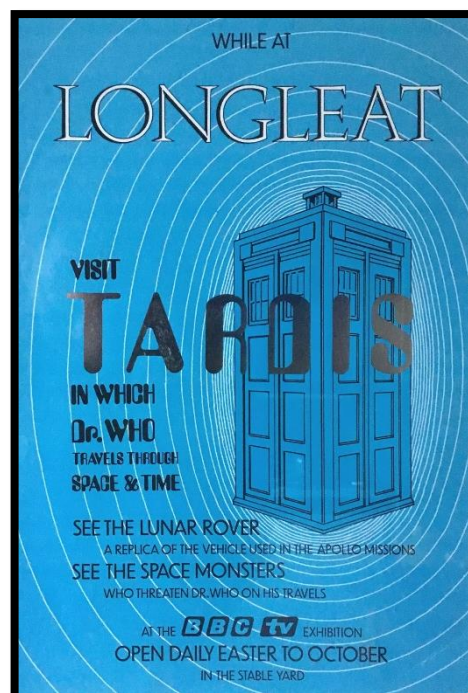


GUIDE TO
BBC enterprises
EXHIBITIONS
1974

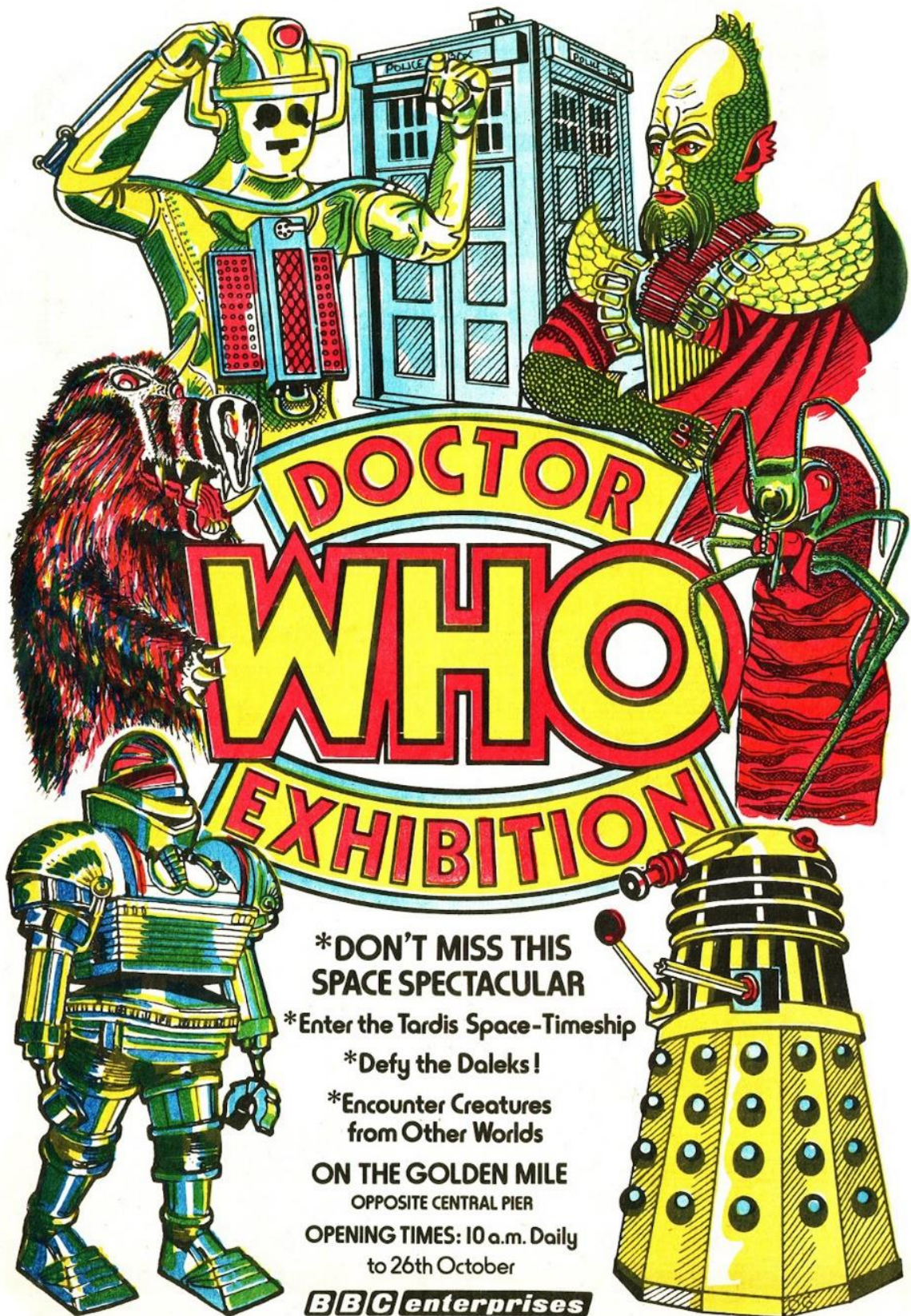
The first poster for the Longleat House Stable Yard exhibition, which predated the one on Blackpool's Central Promenade, featured a simple two-colour design depicting an illustration of the TARDIS but embellished with spot metallic printing, giving it a space-age shine. The futuristic style font used was 'Amelia', about which more presently. It is interesting to note the generically simple, almost naïve wording inviting visitors to "See the Space Monsters".

In contrast with Longleat's graphic minimalism, the first Blackpool poster, produced for the 1975 summer season, featured a line illustration dominated by a montage of those same 'Space Monsters', including Wirrn, Draconians, Aggedor and a certain Giant Robot clearly copied from Gordon Archer's illustration for the Weetabix promotional series of cards also released in 1975. A rather garish colour version (following page) of the illustration was produced for inclusion in press adverts for the exhibition. More common were the black and white posters and flyers printed on different coloured paper. Unlike the following year's poster no named illustrator was credited but its simple, perhaps even crude, style (and cribbed Robot) indicates an in-house job.

Around the same time, judging by the similar version of the 'diamond' logo and TARDIS image, which appeared as part of Tom Baker's iconic slit-scan title sequence, A5 flyers were also produced festooned with invitations to "Encounter Creatures from Other Worlds", "Meet Galactic Monsters" and of course the enduring challenge to "Defy the Daleks" which was emblazoned outside the exhibition itself for the duration of its original run.



Above top: The first Longleat exhibition poster. Above bottom: A5 Blackpool exhibition flyer.
Courtesy Ronald Binnie



***DON'T MISS THIS
SPACE SPECTACULAR**

***Enter the Tardis Space-Timeship**

***Defy the Daleks!**

***Encounter Creatures
from Other Worlds**

**ON THE GOLDEN MILE
OPPOSITE CENTRAL PIER**

**OPENING TIMES: 10 a.m. Daily
to 26th October**

BBC enterprises

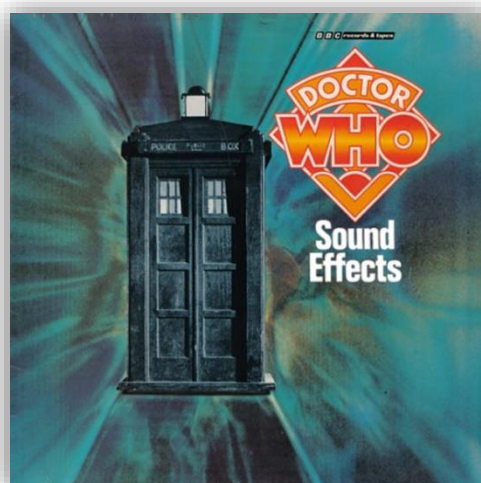
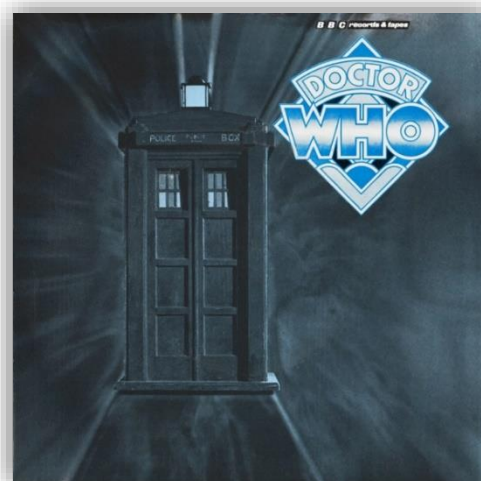
A very similar image of the TARDIS police box form was used on a flyer for Longleat, while an identical version had previously appeared on the first picture sleeve for BBC Records 7" release of the theme music in 1973 (right top). The police box image taken directly from the titles would appear on the later 1975 7" picture sleeve in monochrome (right middle) and in full colour on the BBC Sound Effects LP (right bottom), which was incidentally available to buy in the exhibition shop.

The original picture sleeve was designed by Andrew Prewett and features a gratifying confluence of *Doctor Who* and BBC Records iconography. The placing of the TARDIS on the background of the BBC Records' 'harmonograph' motif is suitably representative of the swirling abstract time vortex¹. In place of the series logo (not considered essential at the time) the typeface used is once again 'Amelia', designed by Stan Davis for the Visual Graphics Corporation (VGC) in the mid-sixties. 'Amelia' was among fifteen award-winning fonts in a competition sponsored by VGC in 1966.

A diversion into the graphic design of the time leads down its own rabbit hole but does reveal some interesting contemporary links. 'Amelia' was perhaps most famously used for the cover of The Beatles' *Yellow Submarine* in 1969, in addition to a plethora of science fiction novels, such as Penguin's Science Fiction series in 1972-73², along with synth albums and all manner of other seventies space-age craziness. The font also has a much more direct connection to *Doctor Who* featuring onscreen in both *Frontier in Space* and the following *Planet of the Daleks* part 1, broadcast on 7th April, 1973, where the TARDIS monitor helpfully expounds "Automatic Oxygen Supply Exhausted". The use of the same font across both stories might even add a subtle hint of visual continuity between the two linked stories.

¹ This information comes from the BBC Records Blog article, *Discographic Workshop Part 3A – Doctor Who Theme (RESL 11)* published in October 2018.

² Taken from *Discographic Workshop Part 3A – Doctor Who Theme (RESL 11)* and the website *Fonts In Use*, in particular the article on the Penguin SF series by Matthijs Sluiter from November 2019.





Promoting the exhibition in the early days often involved appearances from stars from the show. Top: Elisabeth Sladen and Tom Baker in 1975. *Photograph courtesy of Ronald Binnie.* Middle: 1976 Blackpool Centenary Queen with friends. *Courtesy Philip Brennan* Bottom: Tom riding in Bessie in the Centenary Parade in 1976. *Photograph © Richard Leaver*

For fans of the *Doctor Who* comic strip, it will also be familiar as the font used for the logo of Polystyle's *Countdown*. The same font, and indeed imagery of the TARDIS on a background of geometrical abstraction, is also present on the original Longleat promotional leaflet and poster, possibly also designed by Prewett.

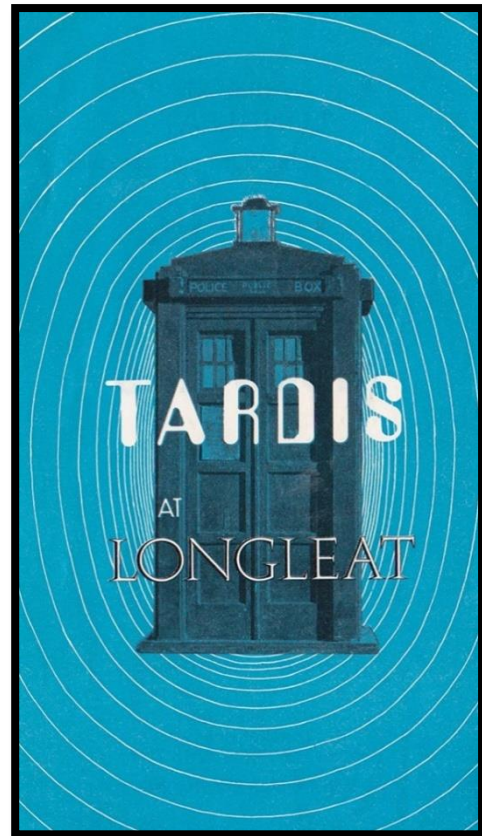
Perhaps all this is simply suggestive of contemporary design trends but nonetheless it all contributes to a bit of low-key cross-promotion. Decades later, 'Amelia' reappears on a range of official 1990's exhibition merchandise and later still, in spectacular fashion on the second Blackpool exhibition's venue frontage in addition to its printed guide. Coincidence, or have ideas of futuristic aesthetics simply not changed all that much in forty years?

Arguably the most iconic exhibition poster was the 1975 version featuring the work of Frank Bellamy, one of the best and most well-known British illustrators and the story of that particular illustration is documented as an appendix to this article.

This poster lasted for several years from 1975 until 1979, appearing in several forms. It was usual practice for some to be printed on thicker card, intended to last for the whole season (and possibly beyond) often pinned to the notice boards of local guesthouses.

This version was printed in two colours with a blue spot colour and black on yellow as opposed to the thinner, more disposable monochrome flyer version (following page).

Right top: Longleat exhibition flyer. Right bottom: Blackpool exhibition poster designed by Frank Bellamy. *Courtesy Ronald Binnie*



BBC tv

DOCTOR WHO

EXHIBITION



SEE THE DOCTOR'S
LATEST ENEMIES at the
BBC DOCTOR WHO
EXHIBITION, Blackpool

ENTRANCE ON THE GOLDEN MILE
(Opposite Central Pier)

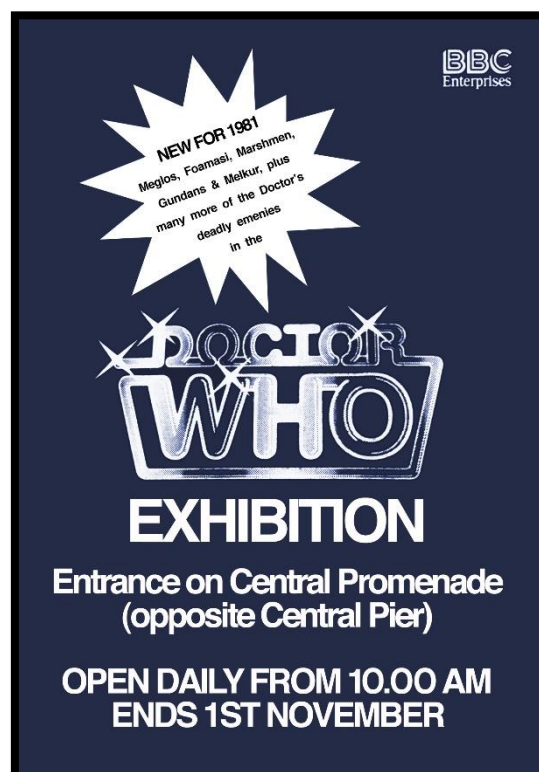
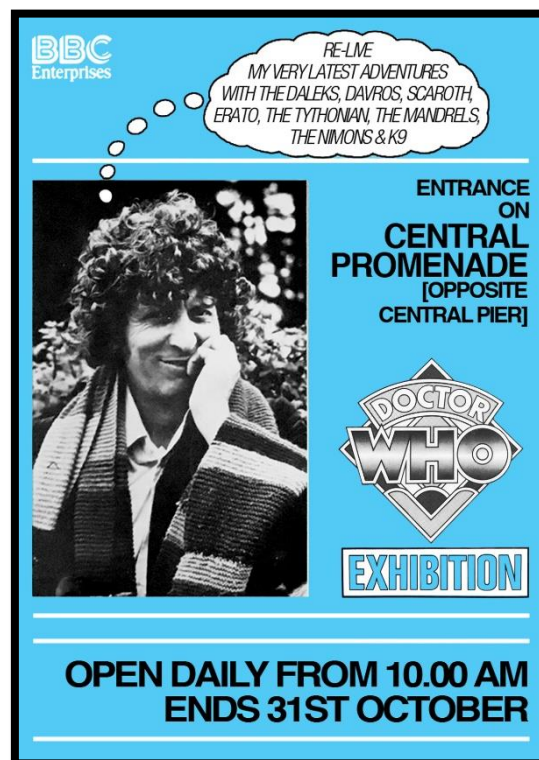
OPEN DAILY from 10 a.m.
until October 31st

BBC enterprises

The third poster, released for the 1980 summer season put what was arguably the programme's most marketable 'asset' front and centre, its star Tom Baker. Tailored specifically to feature (in text at least) monsters from the 17th season, including Scaroth, Erato, the Mandrels and the Nimons (how many Nimons have you seen today?), their inclusion within a large thought bubble was perhaps an unconscious nod to the recently launched *Doctor Who Weekly* and its comic strips.

Like its immediate predecessor, there were two versions produced both featuring publicity shots of the Fourth Doctor from *The Stones of Blood*. The smaller version was white text on a cyan background (right) however a larger A2 version was printed with dark blue text and tinted photo on an off-white paper stock (following page).

The predominance of text became a theme for the next couple of years with the new 'neon' logo (although the designer, Sid Sutton had intended it to be more suggestive of glass) dominating the 1981 poster. The absence of any image is easily explained by the fact Tom Baker had left the role by the time the exhibition opened in 1981, running effectively between Doctors. Again a list of more recent monsters appeared.



BBC
Enterprises

RE-LIVE
MY VERY LATEST ADVENTURES
WITH THE DALEKS, DAVROS, SCAROTH,
ERATO, THE TYTHONIAN, THE MANDRELS,
THE NIMONS AND K9



ENTRANCE
ON
**CENTRAL
PROMENADE**
[OPPOSITE
CENTRAL PIER]



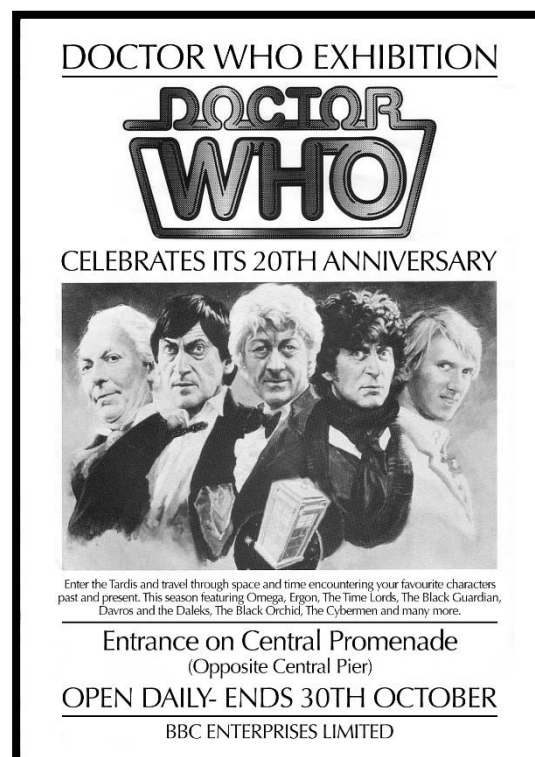
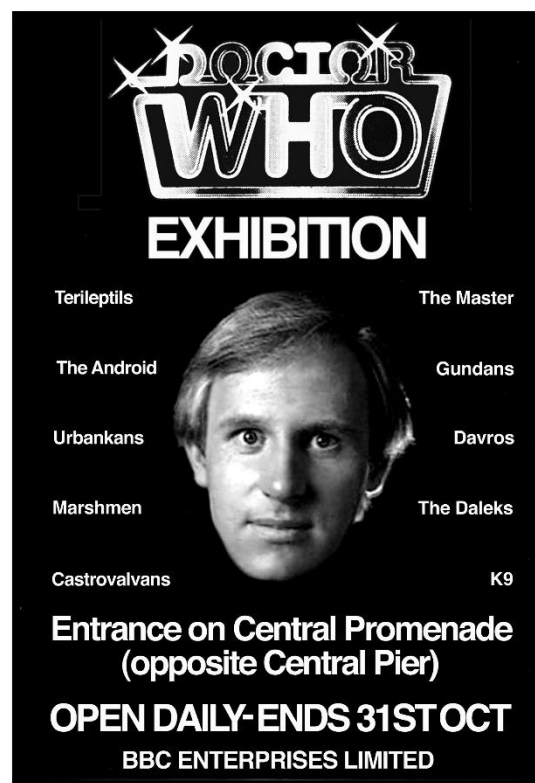
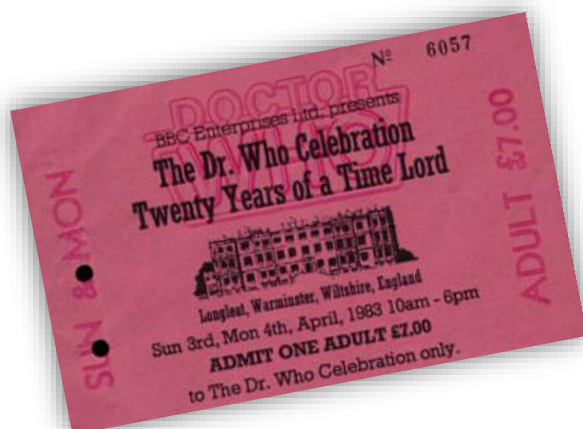
EXHIBITION

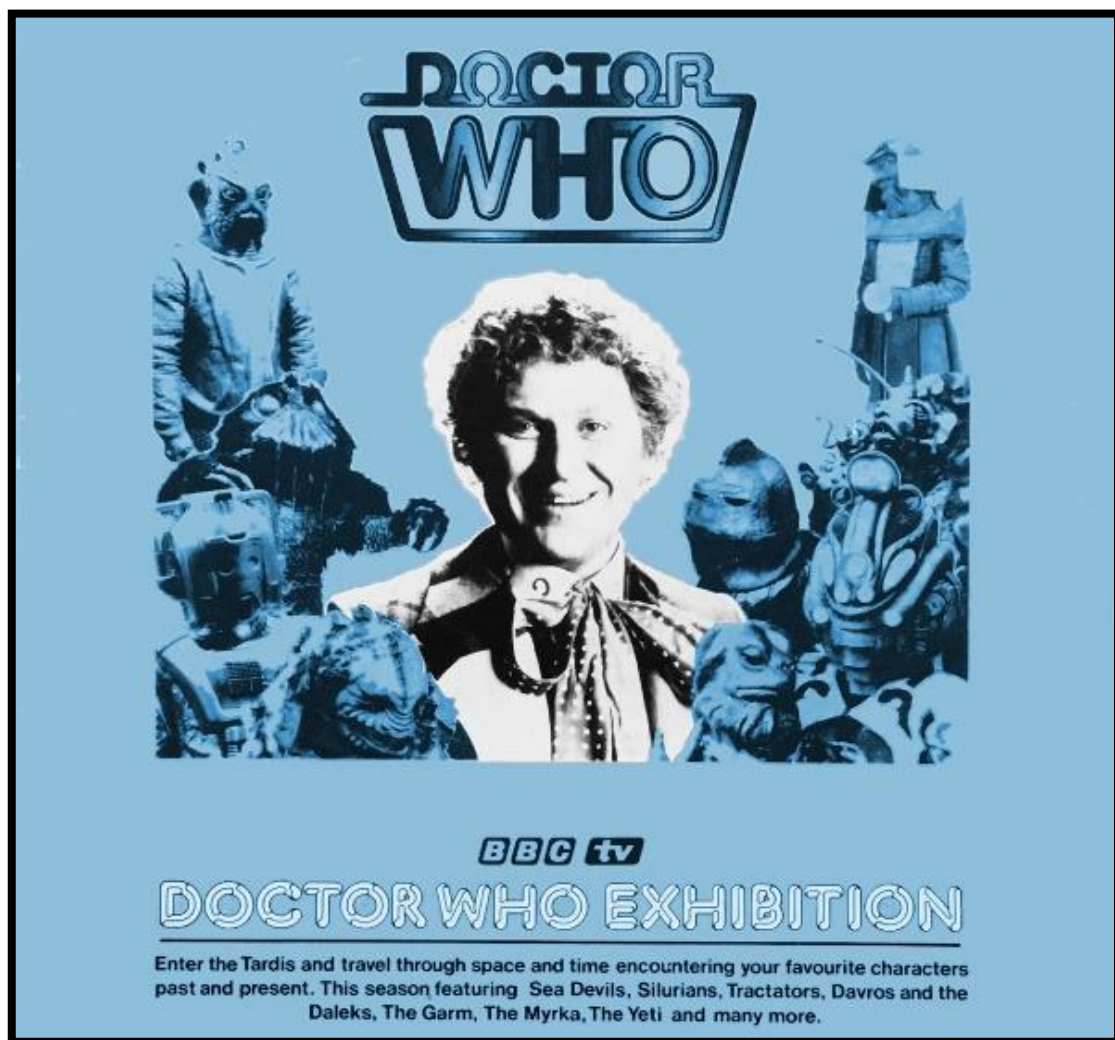
OPEN DAILY FROM 10.00 AM
ENDS 31ST OCTOBER

For the remainder of the original Golden Mile exhibition's run, the Doctor's likeness would be a main feature of the posters, reflecting John Nathan-Turner's much more serious 'hands on' approach to publicity, marketing and merchandising, not least in doing away with frivolities such as the abbreviation 'Dr' and any occurrence of the character named as 'Doctor Who'.

The fifth Doctor's face, which loomed large on the poster design for 1982, was taken directly from the title sequence re-edited for Peter Davison's debut. For the celebratory twentieth anniversary year, a more nostalgic approach was taken using a painted illustration by Iain McCaig. This image of the first five Doctors had first appeared on *Doctor Who: The Music*, released in February 1983, the first full-length record to feature solely music from the programme.

McCaig is an American artist who studied at Glasgow School of Art, later returning to California to work for Industrial Light and Magic and subsequently for Lucasfilm. He is perhaps now best known for designing the face of Darth Maul. McCaig's painting was reproduced in black and white for the 1983 Blackpool poster in addition to the programme cover for the infamously oversubscribed *Doctor Who Celebration* held at Longleat over the 1983 Easter Bank Holiday weekend.

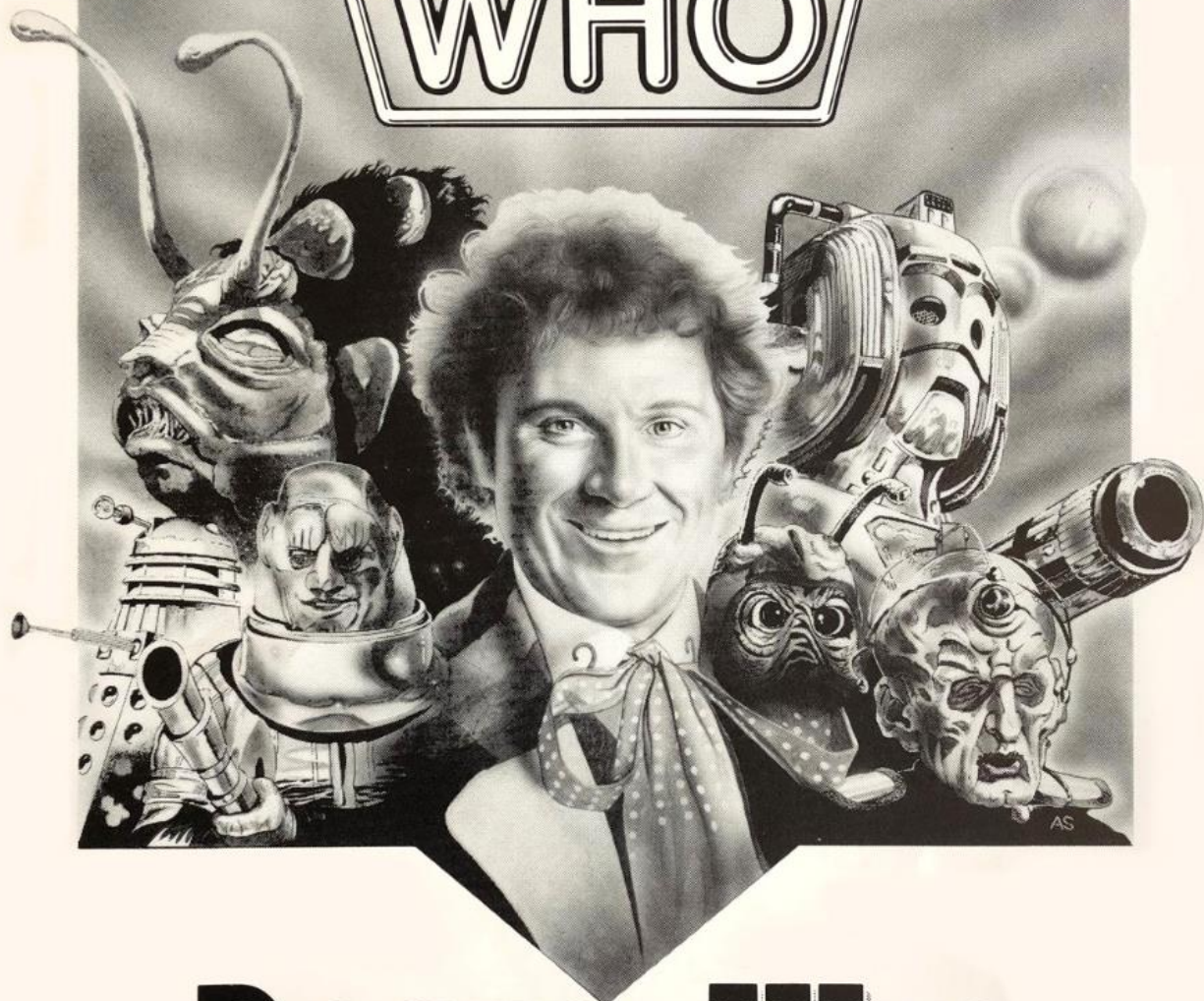




The final two posters for the original Blackpool exhibition, both featuring Colin Baker's Sixth Doctor, returned to the original concept of a montage of monsters. There was one notable difference between the two. The poster for 1984 was a photographic montage, however the following year the poster was once again commissioned from a well-known artist linked to *Doctor Who*.

By 1984, Andrew Skilleter had a long and successful association with the show and had even established his own company, *Who Dares* largely focussing on Who-related merchandise. He is probably best known, certainly by *Doctor Who* aficionados at least, for his myriad of Target book and BBC video cover illustrations. This poster also had a more downbeat reason for its significance. Although exhibition visitors were unaware at the time, 1985 was to be the exhibition's final year at 111 Central Promenade and for so many fans the end of an era.

DOCTOR WHO



DOCTOR WHO EXHIBITION

OPEN DAILY - Ends October 27th

**ENTRANCE ON CENTRAL PROMENADE
(Opposite Central Pier)**

BBC
ENTERPRISES



© Jeremy Spencer

Almost two decades later, to coincide with the re-launch of the programme, Blackpool businessman and long-term fan, David Boyle opened the *Doctor Who* Museum in 2004. Boyle was well known as the co-founder of toy and model manufacturer Dapol. His varied interests encompassed model railways, UFOs, and ancient Egypt. He was an engaging figure who secured a licence from the BBC to produce a range of *Doctor Who* action figures and would later establish the *Doctor Who Experience* at Llangollen home of the Dapol factory. The new Blackpool exhibition had a floor space of 510 square metres and was situated in the Golden Mile Centre on the Central Promenade, next door to the Sea Life Centre and very close to the site of the original exhibition. Devised and created by Experience Design Ltd as a more contemporary interactive experience, it housed original props and costumes from the series, both old and new.

This second Blackpool exhibition launched amidst a very different media landscape. Branding had become the norm and only pre-approved logos could be attached to 'official product'. For the exhibition, this meant using the 'chrome' logo that adorned the initial run of BBC books and also a range of exhibition merchandise, including pins and fridge magnets that had been available at Longleat between the two Blackpool exhibitions.

Perhaps foreshadowing the problems the relaunched show would have in securing the Daleks, the Cybermen were given unusual prominence in both merchandising and promotional material. This series of BBC approved images, including the TARDIS and K9, was used on the enormous signage above the new exhibition's entrance.

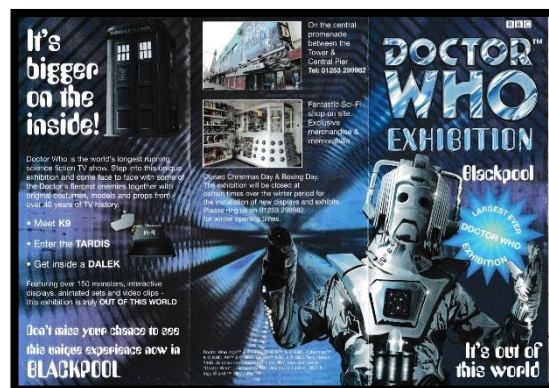
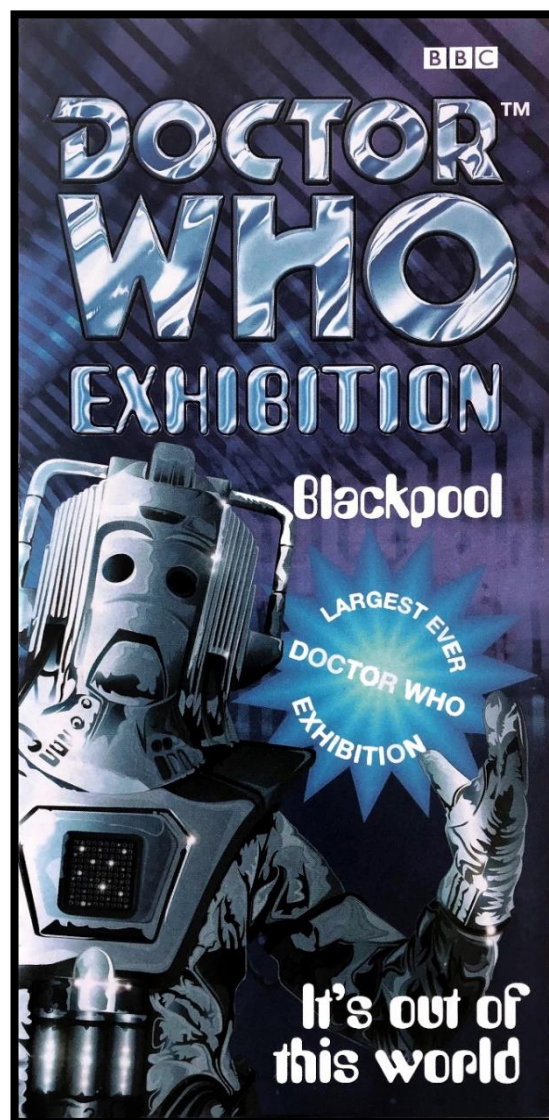
When the TV movie starring Paul McGann was released in 1996, it had used the modified version of the 1970s logo seen during Jon Pertwee's first four series as the Doctor, underlining the unhappy coincidence of Pertwee's death in the same year. The only modifications were to the letters *C, T, R,* and *W,* as well as slightly increasing the kerning and, of course, rendered in three dimensions rather than flat text.

This same logo would be used for the 2004 web-cast story *Scream of the Shalka* starring Richard E. Grant, considered the official revival of the show before it was scuppered by the high profile relaunch with Christopher Eccleston.

As the last official logo in use before the show's renaissance in 2005, it was used, albeit initially with that somewhat overcooked chrome effect, for the majority of *Doctor Who* media and merchandising and continued after the relaunch to distinguish so-called 'classic series' merchandise from that associated with the new series.

This dualistic approach to branding would last until 2018, when all *Doctor Who* media began to use the latest logo, marking the end of this logo's continual 20-year usage. In fact both old and new logos were used by the second Blackpool exhibition as can be seen from the contemporary leaflets published at the time.

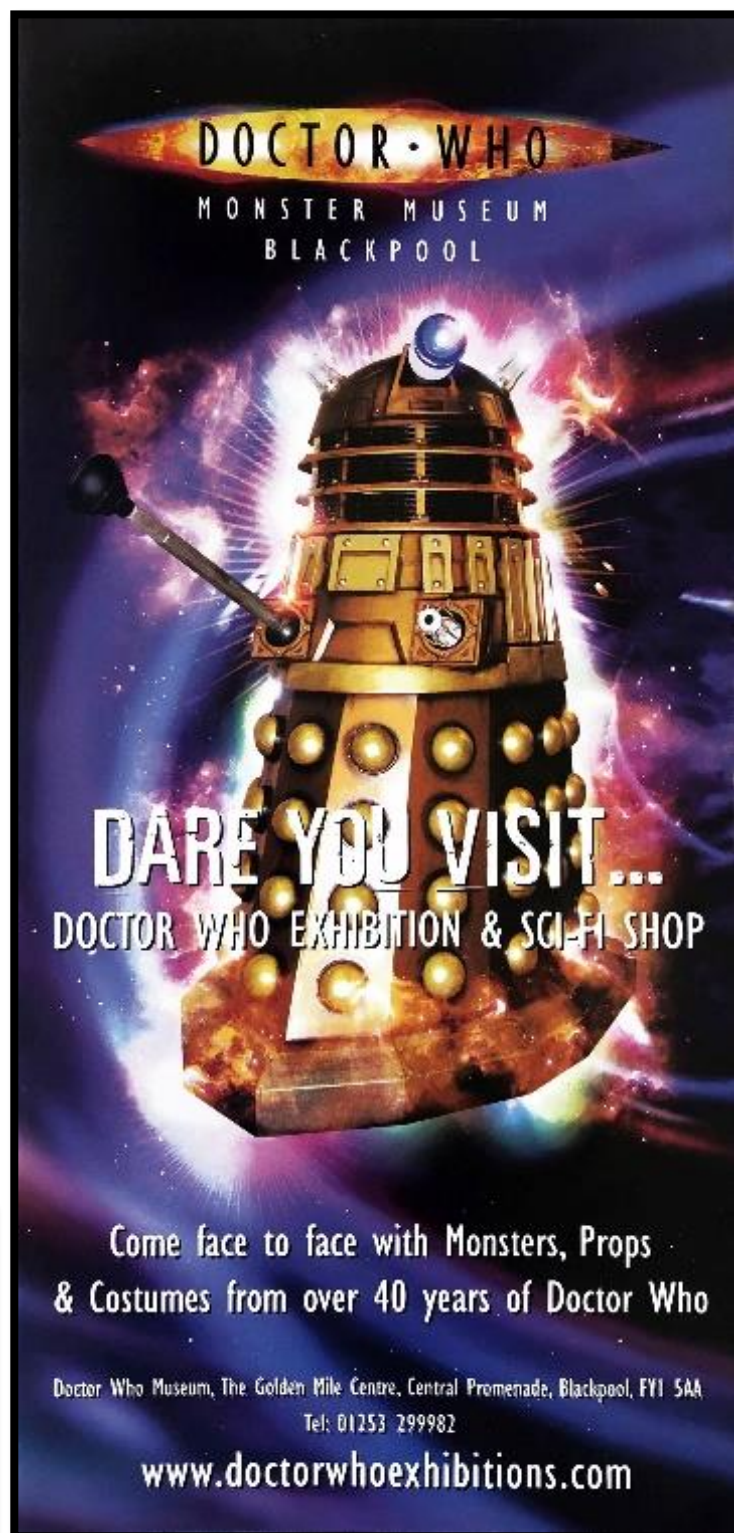
When the new bronze Daleks did finally appear on publicity, it used an image set against a Photoshopped celestial explosion of light, which also featured on promotional postcards, badges and posters that were amongst the first items of merchandise released for the revamped show. This digital light show aesthetic set a design style that continues to the present.



The Blackpool *Doctor Who* Museum finally closed on 8th November 2009, ending an association with Blackpool that lasted nearly three decades. The large collection of props, monsters and costumes, including the Doctor's 'sprightly yellow roadster', Bessie were dispersed to other exhibitions around the country.

This wasn't quite the end of the story however with a waxwork of Jodie Whittaker's Thirteenth Doctor appearing at Blackpool's Madame Tussauds in 2018 along with her TARDIS in a woodland set not too dissimilar from the setting of the promotional video that introduced her casting.

This small display was later enhanced by the addition of a selection of recent costumes, but this was a far cry from the dedicated attractions of previous years, which in equal measure entranced, enchanted and not least terrified countless visitors young and old who, for that glorious decade, dared to "Defy the Daleks"!



DOCTOR WHO EXHIBITION



DOCTOR · WHO

ENTRANCE ↓

MUSEUM

ENTRANCE

MUSEUM

MUSEUM

Addendum: Bellamy And Blackpool

Frank Bellamy's long association with *Doctor Who* began in the pages of *Radio Times* with a three page comic strip adaptation of the opening of *Colony in Space* and those astonishingly vivid full page colour illustrations for *Day of the Daleks* and *Terror of the Zygons*, which remain some of the finest examples of illustration, and not just for *Doctor Who*. These images were almost as impossibly exciting as the stories themselves and in the case of Loch Ness's monstrous Skarasen, Bellamy's vision was far more successful than anything that could be manifested on screen in 1975. As a child, those tiny Bellamy drawings that accompanied most of the Jon Pertwee cast lists in *Radio Times* were a highlight of my week and I was infuriated when they failed to appear as occasionally happened in the Scottish editions

Like many aspiring artists, I learned by trying to copy the master's style, hoping just a tiny element of his spontaneity and skill would rub off. In providing two illustrations for the DWAS 20th Anniversary *TARDIS* Special, I even attempted my own homage to his famous poster illustration.

Bellamy's deceptively simple and dynamic graphic style brought Morbius, Broton, Styre, Styggron and of course the Dalek vividly and assuredly to life. Presiding over them all, the stern but reassuring image of the Fourth Doctor, pointing to some unseen alien spectacle, which let the imagination fly and yet somehow suggested that, although things were terribly, terribly serious, they would also be all right in the end. I managed to obtain one of the posters, which I believe were also given out as flyers, printed on yellow paper. I treasured that scrap of photocopied B4 for many years.



On the 10th March 1976, Lorne Martin, assistant to the BBC Exhibitions Manager, commissioned Bellamy, specifying the finished line art would be with the printers by 17th April 1976. He was asked to depict Tom Baker, the Doctor at that time of course, along with "the monsters displayed in Blackpool" for which he was provided with some reference photographs. He was also requested to pay particular attention to "those marked with a red cross [which] are this year's new additions, and should therefore be given prominence". On 21st June 1976, Bellamy submitted his invoice for £145.00¹ (approximately £1230.00 in today's money) to BBC Enterprises, payment for his work on the *Doctor Who Exhibition Blackpool Poster*.

¹ According to Norman Boyd who reports this sequence of events on his website devoted to Frank Bellamy's work.



Possibly less well known is that a second, slightly different version of that iconic illustration was produced for the *Blackpool What's On* entertainment guide. As many who work in the creative industries will confirm, clients can be a right pain! They simply have to have their say in spite of having little or no experience or even knowledge of what they're talking about. So it's very easy to imagine some chipper editor chiming in along the lines of "Honestly, I do love it but couldn't the Doctor be well...less serious?" Whether Frank himself was present to hear a conversation along these lines, with his vast experience as one of the UK's finest graphic artists, is unknown. Clearly at some point however the decision was made to alter the illustration. Here, the timings become something of a mystery and clearly if Frank Bellamy himself made the alterations, he would have to have done so after the original was completed in April.

In 2012, Norman Boyd, who has been working on a history of all Bellamy's work, published and unpublished, noticed the anomaly on a website run by Dave Copsey. In a scan of a rather tattered 1976 copy of *Blackpool What's On*, there was the familiar image of the Fourth Doctor surrounded by his enemies but in this version, gone was the grave expression. He was smiling and his left hand is no longer pointing but posed in a more open, even welcoming gesture.



As Boyd observes on his blog entry about the illustration, "It's a very clean change that's been made - the eye has more detail filled in, the cross-hatching on the smile has used the lines already there. But who (sorry!) is the artist who amended the artwork? Was it Bellamy himself? The timings say perhaps not as in July of 1976 he had passed away. Why do it? Was it that scary or depressing? If so, why not use photos - after all even if BBC Enterprises weren't part of the Corporation at that time surely they would have some agreement to use materials?" The grey tone (possibly Letratone) has been removed from the right side of the Doctor's face and more detail around both of his eyes hand drawn to reflect his happier expression. So what is the true story behind the alterations? We'll probably never really know (unless someone out there knows better) but certainly, changes such as the redrawn hand, which although it now doesn't fill the space quite as effectively as in the original, is still sympathetic and confident enough to have been done by Bellamy and closely matches his assured linear style. And if the original artwork had been completed for the original April deadline, there was certainly time for Bellamy himself to alter the artwork, perhaps at the behest of *Blackpool What's On* who wanted a more obviously upbeat image for their summer attractions. For that publication to be ready for the summer season, its own deadline was probably around the same time.

Shockingly, some two weeks after the date of the bill to the BBC, Frank Bellamy died suddenly of a heart attack on the 5th July 1976. He was 59 years old. At the time, he had been working on plans for a Western comic inspired by the films of Sergio Leone, but this would never see completion. Sadly, it would seem that the illustration for the Blackpool poster was one of Bellamy's final published works. However, he left behind an exceptional legacy in illustration and sequential art, and a particularly special one for *Doctor Who* fans, in his incredible work for *Radio Times*. It is also in the many *Who* illustrators (including myself in wonderful long gone fanzines like *TARDIS*, *Aggedor* and *the Frame*) who attempted to follow his stippled style and not least in that enticing, exciting promise of being able to 'See the Doctor's Latest Enemies' on Blackpool's legendary Golden Mile.

Many years later in 2013, the London Museum curated an exhibition to celebrate ninety years of *Radio Times*. A special *Doctor Who* section was to showcase many of Bellamy's original *Radio Times* illustrations and I was determined to see them. They did not disappoint. When you see the hand of the artist in their work, time and distance are, I think, somehow collapsed and the same thrill was there I felt as a child gazing in awe at those old *Radio Times*. That is a tiny example of the power of art!



Above: Frank Bellamy along with his wife Nancy at the 1971 London Comic Convention surrounded by fans following his speech as guest-of-honour. At the same event, one of British comics' most influential figures, Derek 'Dez' Skinn auctioned some of Bellamy's original artwork. Shortly before Bellamy's untimely death, Skinn and Dave Gibbons would interview the artist at the Bellamys' semi-detached, three-bedroom house in Kettering one Saturday morning. Skinn, as head of Marvel Comics British operations later acquired the license for *Doctor Who Weekly*, for which Gibbons drew the first Tom Baker strips. Photo is courtesy of Dez Skinn with thanks.



Who at the Royal Highland Show

Over the second-last weekend in June, Scotland's biggest agricultural show the Royal Highland Show is held annually at Ingliston on the outskirts of Edinburgh. My grandparents, who were market gardeners, would insist on a yearly visit and too young to dissent, I had to go along. This usually entailed an interminably wearying traipse around various farming vehicles and endless pens of harassed, bleating farm animals perpetually accompanied by the incessant drone of the bagpipes. However, one year it was different.

In 1972, whilst wandering among the network of white marquees, out of nowhere an instantly recognizable radiophonic howl became conspicuous above the skirl of pipes! In one of these tents, towering above my eight year-old self, were three otherworldly, yet familiar creatures. With no glass barriers there was the opportunity for an unexpected close encounter with an Axon Monster, Solonian Mutant and most excitingly to me, the Royal Beast Aggedor, looking far more imposing than he ever did on screen! On a small monitor screen the cliffhanger from part three of *Day of the Daleks* looped endlessly.

I found out much later that between the *Radio Times* 'Win A Dalek' competition exhibition at the Ceylon Tea Centre in Lower Regent Street and the much larger BBC TV Special Effects exhibition held at the Science Museum in London, a small BBC exhibition was held at the Royal Highland Show that year. Also present in the tent were some of those *Radio Times* competition entries, a full size Lunar Rover replica used in TV coverage of the July 1971 Apollo 15 moon landing and *Tomorrow's World* presenters Raymond Baxter and James Burke were signing books in the same tent, although I have absolutely no memory of this at all. Clearly they were no competition for the monsters!



Above: The 1972 Royal Highland Show in Ingliston saw visitors getting up, close and personal with a range of *Doctor Who* monsters including the Axon Monster, Solonian Mutant and the Royal Beast Aggedor. Photographs courtesy Ronald Binnie



Gallifreyan Gallery

Alex Storer seeks out three artists whose work helped shape his own

“One of the things I have always enjoyed beyond *Doctor Who* on television, is the visual side of the show; all the artwork and various artistic depictions of the show’s worlds, as seen on book covers, posters, packaging and more.

“Looking back to my childhood in the 1980s, I had two main passions – *Doctor Who* and drawing. By the age of six, I would take any opportunity to draw my favourite characters from whatever I was enjoying on TV, whether it be *Masters of the Universe*, *Willo the Wisp* or *The Tripods*. However, it was *Doctor Who* which usually came first, and in particular the Daleks, an obsession that had been firmly cemented by 1984’s *Resurrection of the Daleks*.

“It would always be a delight when an illustration of a Dalek turned up somewhere unexpectedly, such as in Willie Rushton’s *The Incredible Cottage Goes to the Moon* or the *Granada Guide to Robots*. In the 1980s, there was much less *Who* merchandise than during the previous decade, so it would be a thrill to get a *Doctor Who* “Favourites” chewy candy bar, just because there was a Dalek on the wrapper.

“Visiting the Blackpool exhibition in 1985 was a revelation in many ways, especially seeing the amount of stuff available in the shop. I left my first visit to the exhibition with a Dalek t-shirt. I wore my Daleks with pride when we went back to the exhibition later that same week, and the shirt was very much lived-in from thereon, until I outgrew it. I cut out the printed part from the front and stuck it in an album alongside my exhibition photos, so I’m fortunate to still have it, though it has evidently seen better days!

“I loved that t-shirt; the illustration of the Daleks was perfect to me, and I used it as reference for my own countless attempts at drawing Daleks. It was only in recent times that I’d noticed the artist’s signature in the illustration – Rod Vass.



Above (from top to bottom: Alex’s early attempts at drawing *The Tripods*. Dalek illustration from the *Granada Guide to Robots*. Alex’s Dalek t shirt which was designed by Rod Vass. Alex’s *Genesis Dalek* illustration © Alex Storer

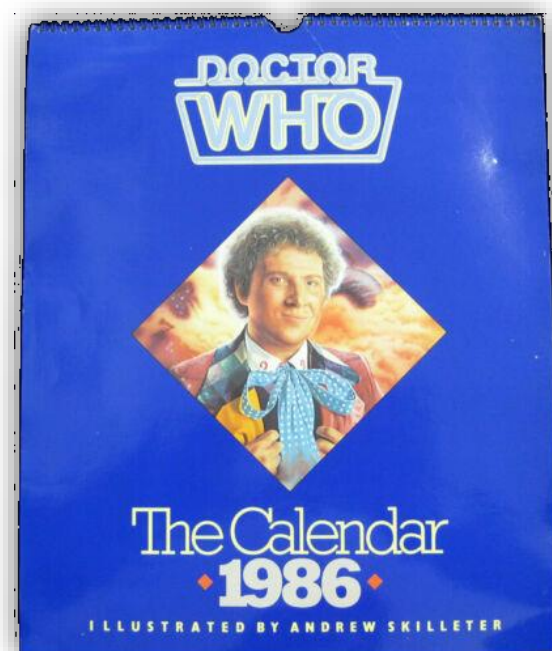
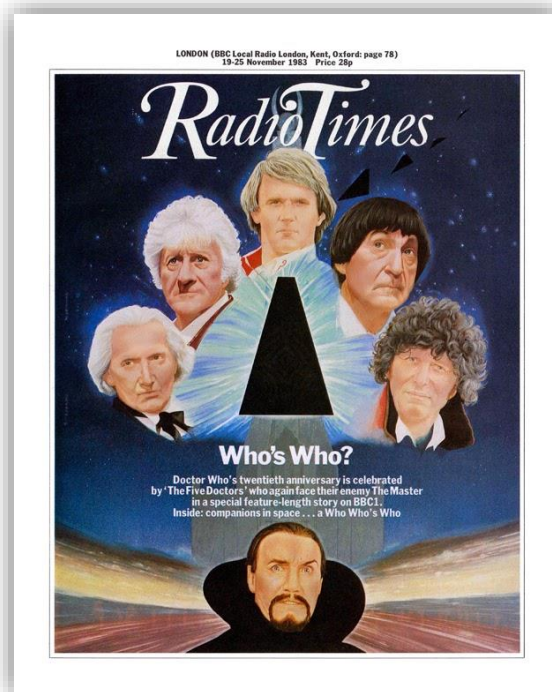
"One of the other things I bought was an amazing poster of a cross-section Dalek with all of its inner workings on display. That piece of artwork fascinated me, due to the intricacy and detail of the circuitry, machinery, wires and tubes all crammed inside the Dalek, as well as the bubbling, pulsating Kaled mutant. It was painted by Graham Potts.

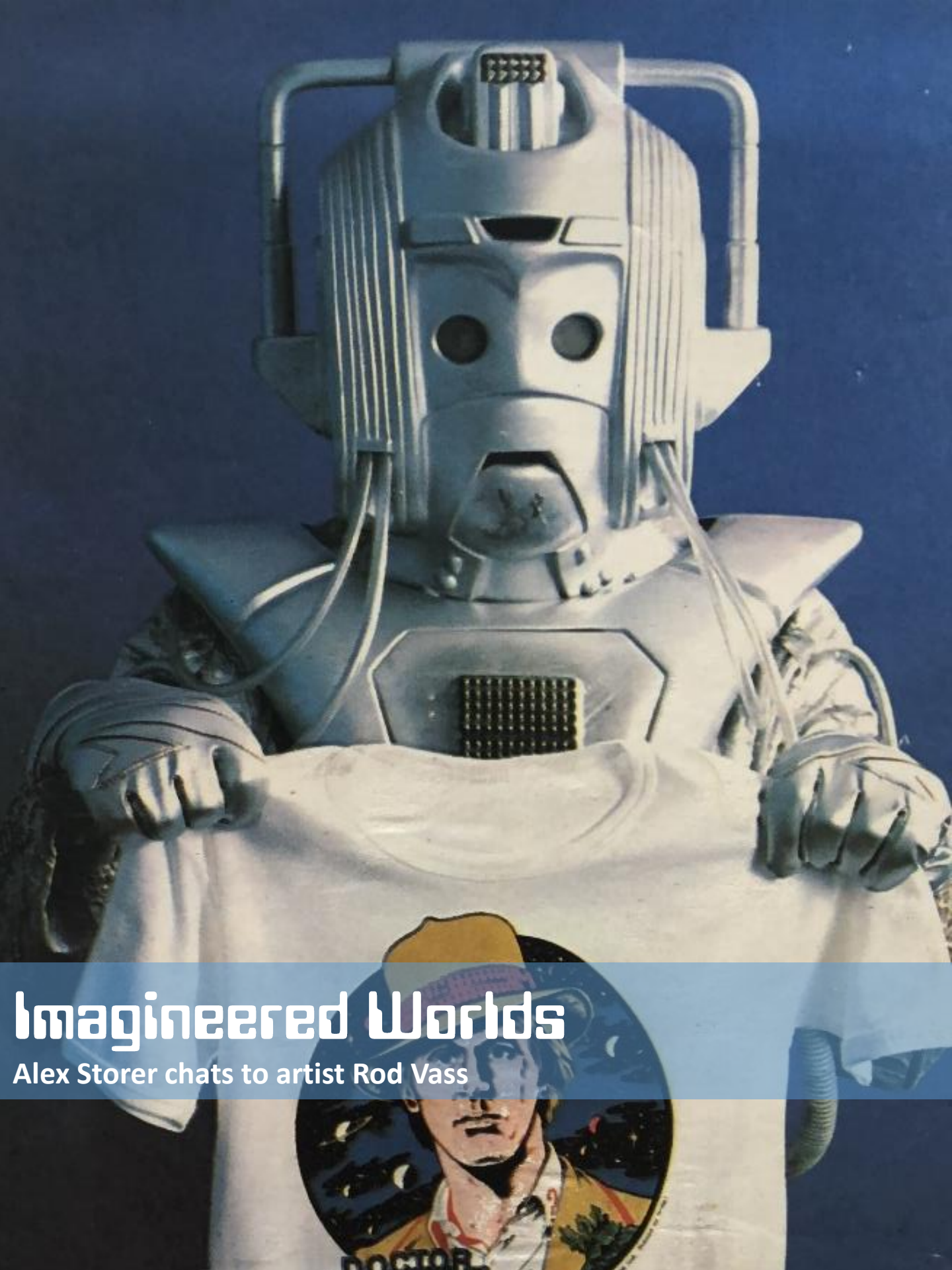
"Around the same time, I discovered John Fitton Books & Magazines, which felt like the holy grail for fans. The black & white catalogue contained mostly listings and descriptions, which in many cases, made it all the more exciting, not seeing the item until it arrived in the post. I remember getting Andrew Skilleter's 1986 calendar, which took pride of place on my bedroom wall.

"For me, Skilleter's artwork defined the look of *Doctor Who* in the 1980s, adorning Target novelisation covers and the whole range of Who Dares posters and bookmarks that I'd seen in the exhibition shop. Part of the joy of buying the BBC Video range in the following years was Skilleter's cover art, once the BBC had moved away from the photo-montage design of the early releases.

"All of this went into the general melting pot of influence and inspiration that would ultimately help shape my work as an illustrator and science fiction artist. Looking back at these memories today – and the artwork – I decided to track down and contact the artists in question..."

Top right: Andrew Skilleter's *Five Doctors* image was used on the 19th-25th November 1983 cover of *Radio Times*. Right: The cover of the *Doctor Who* 1986 Calendar which featured illustrations by Andrew Skilleter.





Imagineered Worlds

Alex Storer chats to artist Rod Vass

Visitors to the Blackpool and Longleat exhibitions were spoilt for choice when it came to the shop, but one guaranteed best-seller was the range of *Doctor Who* t-shirts.

Fans would wear them with pride, displaying to the world they'd been to the *Doctor Who* exhibition. One of the most popular designs unsurprisingly featured the Daleks – a dramatic illustration of three imposing Daleks printed in black, grey and red, featuring that classic Dalek typeface, boldly announcing their presence.

Artist Rod Vass was behind these designs as well as other merchandising and props seen on-screen in the series itself.

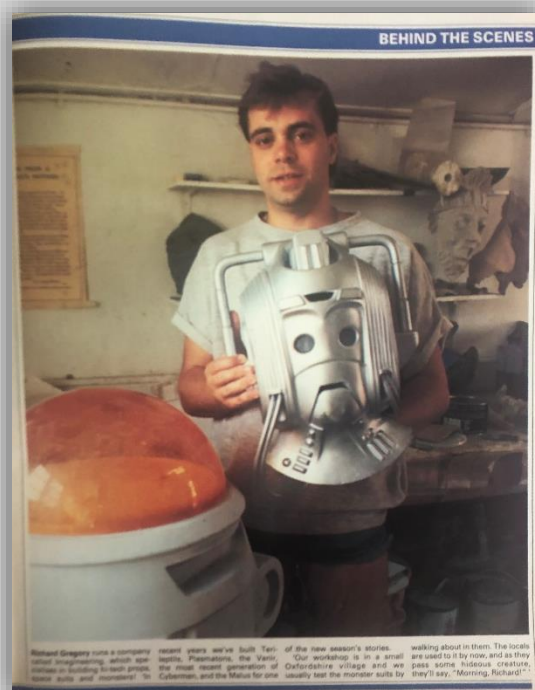
Alex: How did the commission to design the Dalek t-shirt come about?

Rod: I had a company called Imagineering Ltd with co-director Richard Gregory, based in Oxfordshire.

We created monsters (etc) for *Doctor Who*. Richard was mainly responsible for the *Earthshock* Cybermen and many others. I created the Vanir armour and armour for other programmes including *Black Adder* and BBC Shakespeare.

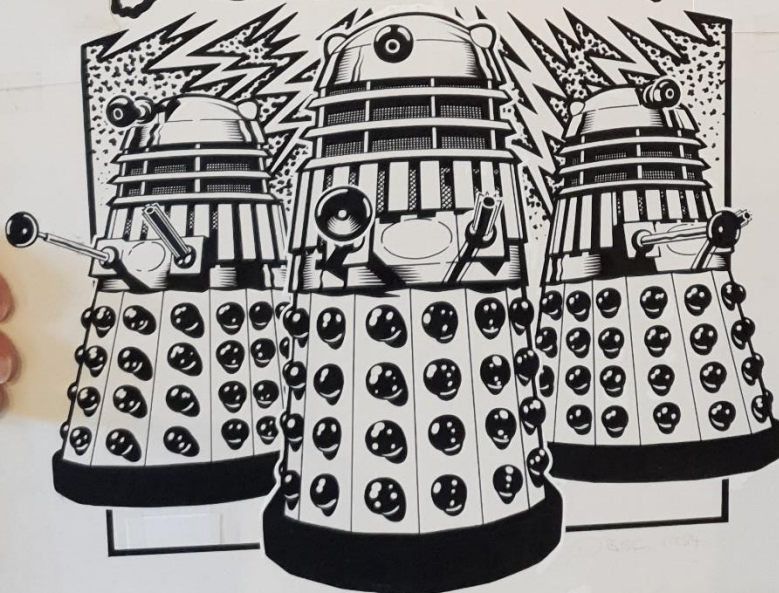
We had a license from BBC Enterprises to create merchandising. The Peter Davison, Dalek and Cyberman t-shirts were mine – all printed by Image Screencraft in Oxfordshire.

Right above: Rod Vass' 1984 Dalek t shirt design. Right: Richard Gregory, co-director of Imagineering Ltd, was featured in the *Radio Times Doctor Who* 20th Anniversary Special. Following page: Rod Vass in August 2021 with the original Daleks design. Photograph © Rod Vass





DALEKS



Rod: We also made and sold accurate life-size wearable replicas of several monster heads – advertised in *Doctor Who* Magazine. Until recently I had boxed versions of all of these in my loft – unfortunately the latex had rotted and disintegrated. The magazine did feature some articles on us, I recall.

Alex: Daleks can be tough things to illustrate. Were you given any reference material to use?

Rod: We had made Daleks – so always had one around to photograph. I realised afterwards that the top was not properly in place and this is visible in the artwork – I should change it now!

Alex: What medium did you create the original artwork in? Presumably it had to be designed for reproduction in three colours?

Rod: Black ink on artboard with a separate magic marker colour guide.

Alex: Did you visit either of the *Doctor Who* exhibitions in Blackpool or Longleat?

Rod: Yes – we had a stand at Longleat selling our merchandising. I designed cut out metallised Cybermen masks – I still have a box of them as the courier missed the delivery deadline. One of our Cybermen suits was blown up by BBC special effects – people broke through the barriers to catch fragments of burning Cyberman!

Alex: Tell us a little about the kind of work you're producing today.

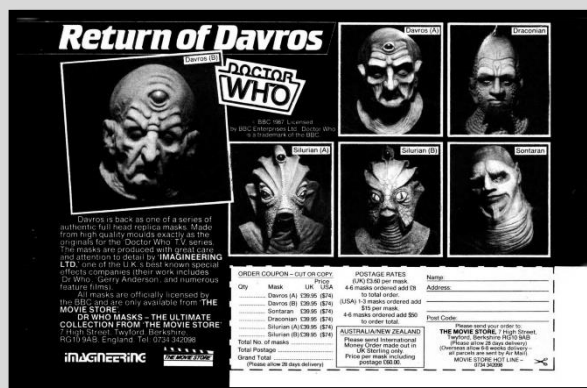
Rod: See our website – www.armordillo.co.uk – we create feature film and TV sets, props, sculpture and costumes. Creating 650 suits of armour for Ridley Scott's *Gladiator* was our first job in 1997. I also run a parallel career as an artist / illustrator and have worked on many jobs in the UK and USA. I'm just about to publish my first illustrated novel – called *Ironheart* – started in the 90s and completed during Covid.



Above: The 1982 Cyberman t shirt design by Rod Vass.

Below: Advert from *Doctor Who* magazine for replica masks made by Imagineering Ltd.

More of Rod's work can be seen at <https://www.vonvass.co.uk>





Who Dares Wins

Alex Storer chats to Andrew Skilleter

The art of Andrew Skilleter is synonymous with 1980s *Doctor Who*. Skilleter's distinctive and atmospheric artwork still stands strong today – you only need to think of his countless Target book covers, and you instantly recall those vivid colours, iconic compositions and superb likenesses.

Skilleter designed and illustrated the poster for the Blackpool exhibition's final season in 1985 – a memorable depiction of the new sixth Doctor surrounded by a range of familiar foes. More of his work would be found in the exhibition shop, in the form of *Who Dares* poster prints, bookmarks and the 1986 official calendar (which remained on my own bedroom wall long into the following year!).

After the Blackpool exhibition closed its doors, Skilleter was recruited to create backdrops and livery for the mobile touring exhibition of the USA. His work also took the series into the 90s long after the original television run had ended, gracing many covers of the BBC Video range and Virgin's *New Adventures* series. He remains one of the most popular and revered artists in *Doctor Who* circles.

How did you become involved with illustrating the *Doctor Who* exhibition posters?

I only did one poster and that was for Blackpool. This was commissioned by Julie Jones who ran BBC Exhibitions. She was in the same BBC building in White City, London, as Creative Services who commissioned me for many audio and VHS covers and projects from 1980 onwards, so I was up there quite often delivery artwork and so on. I met Julie there a few times.



Above: Skilleter's illustration for the Blackpool exhibition poster advertising the 1985 season. The image included a variety of characters that could be seen in what would be the venue's final year including a Cyberman, Sontaran, Tractator, Mestor, Davros and the Daleks.
Photograph © Andrew Skilleter

What kind of brief were you given? Were there any restrictions in what you could do?

I can't recall. It would have been for the complete job, graphics plus a monochrome artwork with the Sixth Doctor and a menagerie of monsters!

The 1985 season poster remains hugely nostalgic for the fans who visited the Blackpool exhibition in its final year. What are your thoughts looking back on it?

Well, I'm surprised anyone remembers it! So that's very gratifying. It was a minor job for me. I have a copy of the poster somewhere. The original art was sold many years back.

What are your memories of the 1986 USA touring exhibition? That must have been a very exciting and unique project to be a part of.

It was extraordinary. I have a section on my website devoted to it and a whole illustrated chapter can be found in my 1995 art book *Blacklight* published by Virgin. Who Dares Publishing have finally published *Celebration - The USA Tour* as a limited edition collection of 100. It features my artwork and extensive text by Julie Jones who was responsible for it and many photos including previously unseen ones.

As a solitary freelancer, I was one of dozens involved, as I found out when attending a big meeting around a big(!) table at BBC Worldwide with Julie, JNT and others. Once the Exhibition was on the road in the States, Julie regularly ordered my Who Dares laminated poster prints which were sold in large numbers in the USA. It is through these that my work is best remembered by American fans. Julie also placed orders for the UK Exhibition of course. <https://who-dares.co.uk/shop/celebrationthe-usa-tour-the-travelling-doctor-who-exhibition/>

How did you get involved in illustrating Terry Nation's *Dalek Special* written by Terrance Dicks?

It was my first *Doctor Who* commission! Talk about being plunged into the deep end. I'd just made contact with WH Allen looking to break into book cover work, had received some commissions and was then asked to do this. After all these years, I now really like the cover. It has an energy and feel of the Ron Turner's *TV21 Dalek* strips which I love and of course they were a major influence on some of Chris Achilleos' covers years earlier.



Above: Skilleter's illustration for the cover of Terry Nation's *Dalek Special*

written by Terrance Dicks and published in 1979. The contents included puzzles which were designed by Skilleter's wife. Images © Andrew Skilleter

Perhaps it's a shame I couldn't have developed that more extravagant style, but it was really out of fashion for book covers by then. I probably got the gig too because I'd had a lot of experience working freelance for a design agency local to me in Bournemouth, which involved all sorts of children's merchandise including puzzles and so on.

How did the project briefs differ between illustrating the Target book covers and BBC Video titles?

The VHS covers were commissioned of course by the BBC and by then I knew *Doctor Who* well, had access to references, including the transparency library at Worldwide, and a preview video cassette. I'd changed medium from gouache paint to acrylic which gave more depth and brilliance to the artwork.

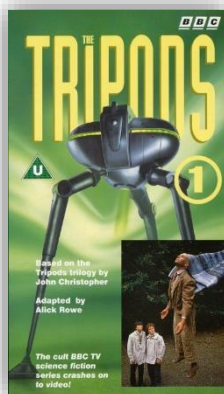
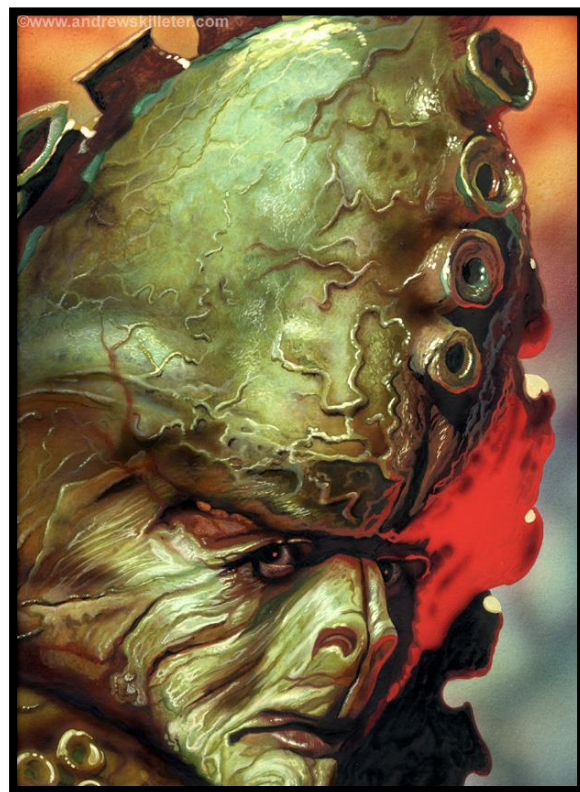
I was very experienced by then too and was determined to design and paint the covers to the highest standards, to show what I could do particularly with the portraits of the Doctors which I was unable to do on many of my 40-plus Target book covers. I was so glad to have that second chance as they came along by accident, just as with W H Allen, while I was working on covers for the BBC Radio Collection. I did 24 covers plus special projects for *Doctor Who* and other genre VHS titles, such as *The Tripods*.

You illustrated many classic *Doctor Who* monsters over the years – which was the most challenging?

Daleks are separate really, aren't they? They are always the most challenging! The monsters all had their challenges, but it was the end result that mattered. The Zygons were a superb design. The ones I didn't enjoy were those that weren't well conceived in my opinion... but most were.

Right top: Skilleter's illustration for the VHS video cover of *Earthshock* released in September 1992.

Far right: Skilleter's Zygon illustration. Right: *The Tripods* VHS video cover. Images © Andrew Skilleter







What was your creative process back then, and how does the way you work today differ?

I built up a very tight gouache paint technique over the years and all the Target covers were painted that way with some inks for airbrushing on occasions. In the late 1980s I took the plunge and switched to acrylic paint. Other work required line which I enjoyed. Looking at the last 10 years or so, pencil but mainly coloured pencil art for private commissions became a thing. It still is alongside a more graphic novel strip style of line and inks. I also went through a digital art stage which wasn't that satisfying. I still use technology as a compositional tool and graphics but drawing and painting digitally is an empty experience for me now. I mean, everyone can do it and it produces a uniform result.

How does it feel to still be producing Doctor Who artwork today, and knowing your *Who* portfolio is still greatly admired by generations of fans?

I started 1979 so that's over 40 years now. It feels good and I'm lucky I have this following. I'd have suffered terribly without it and the technology to reach out and to self-publish and print. It's always a main part of things now, with projects, private commissions, re-use of my Target covers by the BBC and so on. Fortunately, I own the copyright to my *Doctor Who* canon and other work.

Where has your work taken you beyond the realms of *Doctor Who*?

Everywhere! I became a very versatile artist. Not a boast, it's just that I'm interested in so many areas and I nearly always said yes to any request and worried about it afterwards. I liked problem solving and new challenges. I've done hundreds of book covers, many CD and Audio covers, comic strips, magazines, merchandise and so on. I've even authored a retelling of a children's classic. Many different genres : *Narnia*, *Star Wars*, the Gerry Anderson creations, the *Ruth Rendell* crime chillers and so on.



Images © Andrew Skilleter

Tell us about your involvement with Neil Cole's Museum of Classic Sci-Fi.

I go back with Neil a long way before his museum concept came on the scene. I did a foreword for a book of his art in 2011. I'm flattered to say he's a great fan of my work. Originally, he wanted my name to be part of the Museum title but I didn't feel it was justified. He certainly has many pieces of my art there though and wonderfully displayed.

What he has achieved is nothing short of amazing. The frustration for me is that it so far away and travel holds little appeal to me these days. I get very tired and wiped out. I was going to be part of the TV film on the Museum. The producer even wanted to fly me up there at a few days' notice but that sort of thing I won't do now. I did enough crazy work things in my 30s and 40s! I was sorry not to be there, of course.

Finally, what do your fans have to look forward to in the coming months?

I've launched my Andrew Skilleter *Doctor Who* Art Calendar which is a genuine limited edition with each one signed. It's a second selection of my *BBC Doctor Who* VHS covers, a sequel to the current 2021 Calendar.

<https://andrewskilleter.com/store-gallery/doctor-who/doctor-who-other/the-andrew-skilleter-doctor-who-art-calendar-2022/>

Anderson Entertainment have also released a new range of Gerry Anderson theme signed and numbered art prints limited to 100 each. These were commissioned by Jamie Anderson and are only available from The official Gerry Anderson Store

<https://shop.gerryanderson.co.uk/products/thunderbirds-3-2-1-thunderbirds-are-go-artist-signed-print-numbered-limited-edition>



Above: Skilleter's forthcoming *Doctor Who* Art Calendar 2022. Image © Andrew Skilleter

To see more of Andrew's work and available print collections, visit <https://andrewskilleter.com> and <https://who-dares.co.uk>

The BIG news is that I am publishing a large format limited art book of my Dalek art this autumn! It'll feature a great deal of unseen and unpublished work and it's looking great. It's surprising me so I think it will be revelation to fans. By the time this interview makes it to print, it should be available for pre-order. It's very exciting to be doing this and I've got some good people on board. My first art book since *Blacklight* in 1995! Keep an eye on my Facebook Pages and Instagram.



The Inside Story

Alex Storer chats to illustrator Graham Potts

Graham Potts was born in Reading, Berkshire in 1960. He studied at the Berkshire College of Art and Design, where he gained a BTEC Higher National Diploma in Art and Design, with his specialist subject being Illustration. He began his career as a freelance illustrator in 1982, working mostly on book cover art across a range of genres, even illustrating a *Transformers* book for Ladybird Publishing. Graham later moved into the videogames industry.

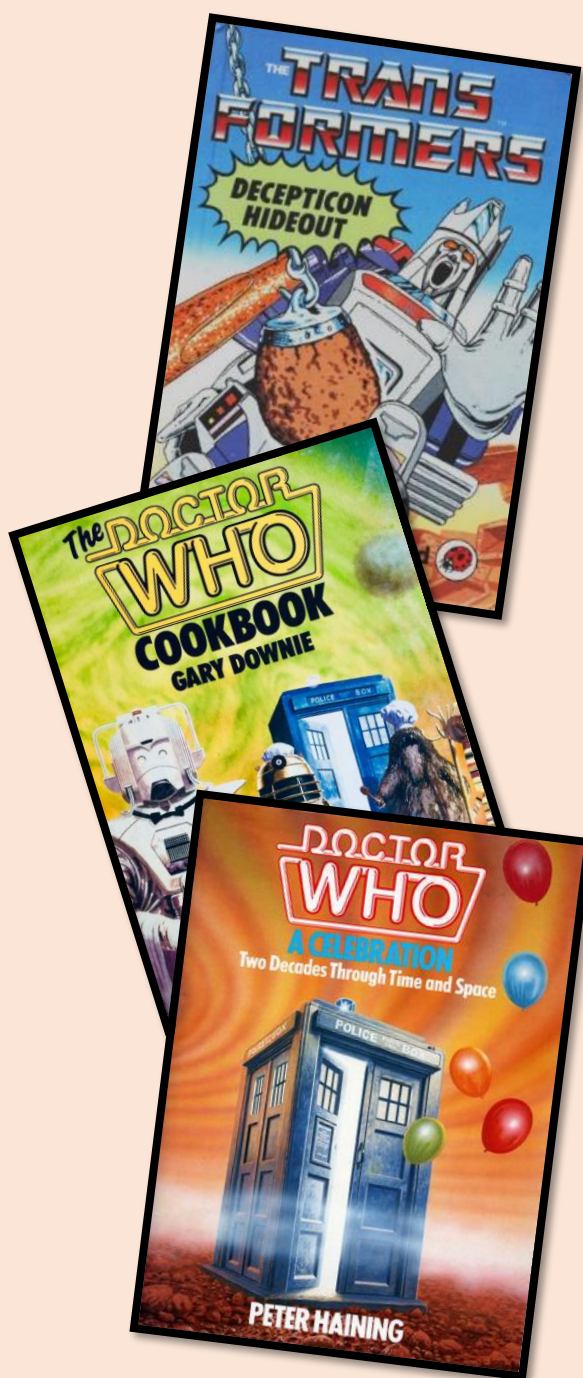
Graham's cover art for Peter Haining's *A Celebration*, the Target novelisation of *The Celestial Toymaker* or Gary Downie's *Doctor Who Cookbook* will be familiar to many fans, and anybody who visited the Blackpool exhibition will remember his Dalek 'anatomy' poster among the prints for sale from Target Books.

The first depiction of a 'cutaway' Dalek appeared in the 1964 *Dalek Book*, with many later variations of the subject appearing in books such as the 1976 *Daleks Omnibus* and *Doctor Who Technical Manual*. The inner workings of the Daleks have always remained a fascinating topic and Graham's vibrant depiction remains one of the most memorable, and intricately detailed.

How did you end up illustrating *Doctor Who* titles for WH Allen?

I had already done a couple of cover illustrations for W H Allen before being given any *Doctor Who* work, so the Art Editor Mike Brett already had an idea of me and my work. He first commissioned me to do the artwork for Peter Haining's *Doctor Who – A Celebration*, on the back of the previous work that I had done for W H Allen that he had been happy with. He probably thought it would suit me.

The *Doctor Who Cookbook* was fine as an idea, but the actual artwork is pretty bad, looking at it now. But as they say, your next work is hopefully your best...



Above: Graham's artwork has graced the covers of a range of books including the Ladybird's *Transformers* series, *The Doctor Who Cookbook* and *Doctor Who A Celebration*.

What did the process involve back then?

For the first two or three covers that I did for Mike, he would be quite specific about what he wanted. He then started to give me either a typed manuscript of a book, or if it was a reprint, then a copy of the book to read (or skim read) and I would produce two or maybe three roughs of ideas from this. He would then view these and either say "yes" to one, or "yes, but change this", or "add that" etc, or sometimes "no" and go away have another think about it.

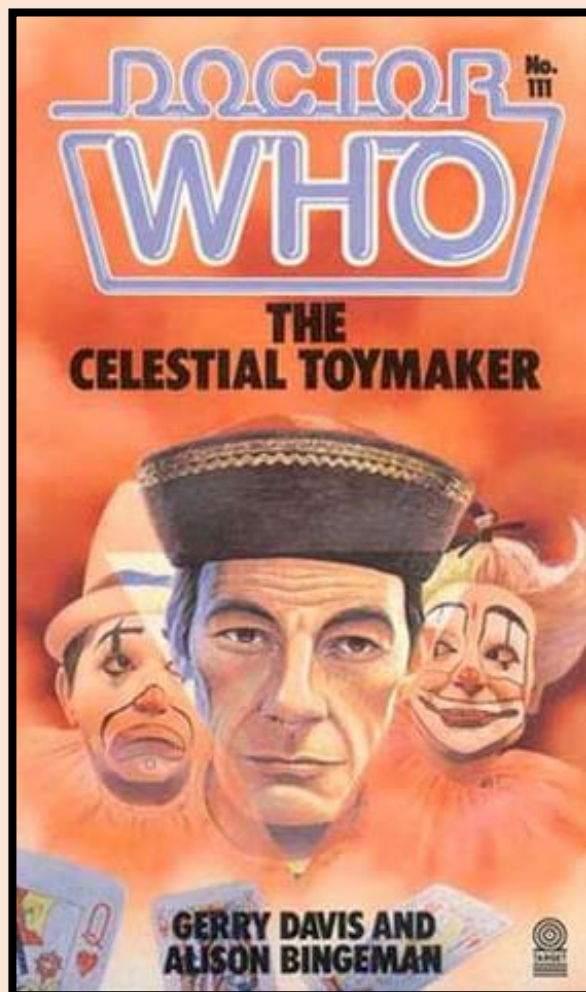
For the *Celestial Toymaker* cover, I have a vague recollection of being given a slightly ropey video of a small part of the original broadcast and maybe some still images. I may also have been given a copy of the manuscript, as this was often a way of coming to images or scenes for a cover design. This used to happen quite often with the work I did for W H Allen.

Tell us a little about the Dalek 'cutaway' poster you produced in the early 80s.

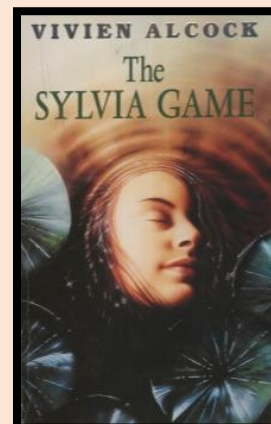
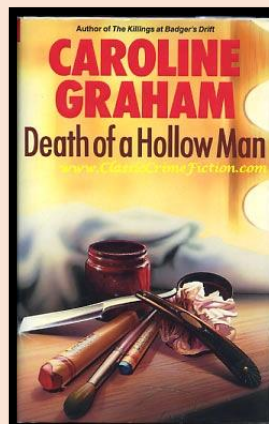
I don't think that I was aware this was going to be used as a poster. I would normally work "twice up" – ie the artwork would be twice the size of a hardback book cover, so that when it came to be printed at cover size, everything would tighten up and look slightly sharper.

With the Dalek 'cutaway' artwork I did the same, not knowing that it would be printed at poster size, so it is a bit blurry compared to the artwork because it was actually blown up from the original.

I was given a copy of a Dalek cutaway line drawing (a rather bad copy, as I remember) and asked to flesh it out and set the whole thing in some sort of appropriate environment. So that is exactly what I did.



Above: Graham's cover for the Target novelisation of *The Celestial Toymaker*. Below: Two of Graham's cover illustrations.



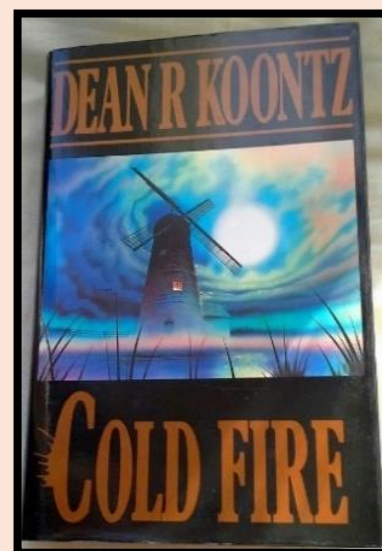


Were you a fan of Doctor Who?

I can't say that I was ever a big *Doctor Who* fan, but when I worked for W H Allen, I was aware of the *Doctor Who* legacy. I remember Tom Baker as the Doctor because his character was simply more interesting. He played the part as slightly shambolic in his actions and dressed with a bit of flare. Also, I think Tom came from a more traditional acting background, so he brought a bit of a classical feel to the role as well. In the early 90s I began working in the games industry as a 2D and then 3D artist creating artwork, mostly for environments. In the early noughties I worked on a game called *Sudeki* and it was Tom Baker that provided the voice over for the intro sequence. It's quite impressive really

Above: A CGI render of some of Graham's work from the 2004 video game *Sudeki* for which Tom Baker provided the voice of the Opening Narrator.

Right: Graham's cover for *Cold Fire* by Dean R. Kootz.



3. 1979 - 1985



The Four Seasons Of Blackpool

John Collier tells the life story of the original exhibition



SPRING [1974-1976]

The first three years of the Blackpool exhibition were a period of awakening. The official opening in April 1974 saw the first of many public appearances from cast members such as Jon Pertwee, Tom Baker, Elisabeth Sladen and Ian Marter. Each celebrity visit drew large crowds of appreciative fans to the seaside town.

As the show itself was transforming on screen so the exhibition began to blossom as a tourist attraction. Peripheral events such as the switching on of the illuminations in 1975 and the Blackpool Centenary celebrations in 1976 helped to cement the exhibition's place as an exciting and worthwhile visitor destination.

Displays in the early years featured a range of classic characters, some of which harked back to the 1960s stories of the First and Second Doctors. Many would not survive the test of time. We can only wonder what became of the original Yeti and Aggedor.

As time went on, new items from the Fourth Doctor's adventures began to appear and by 1976 there was a plethora of contemporary props and costumes for visitors to relish.

The 'Spring' age was an opportunity to celebrate the past and appreciate the present. With the show passing its tenth year of production and a new actor in the lead role it was a time of great optimism.

The exhibition had quickly established itself as a glorious multi-coloured mecca for fans to visit. The annual Blackpool pilgrimage had begun!



Photograph courtesy Clayton Hickman

Key Events 1974-1976

- **Tuesday 9th April 1974** – the Blackpool exhibition is officially opened by Jon Pertwee and Elisabeth Sladen.
- **Saturday 8th June 1974** – The Third Doctor's final story *Planet of the Spiders* concludes on BBC1.
- **Saturday 28th December 1974** - Tom Baker makes his first TV appearance as the Fourth Doctor in part one of *Robot*.
- **Friday 5th September 1975** – Tom Baker, Elisabeth Sladen and Ian Marter switch on the Blackpool illuminations.
- **Saturday 12th June 1976** – Tom Baker takes part in the Blackpool Centenary Parade along with a group of *Doctor Who* monsters.
- **Saturday 19th June 1976** – Tom Baker is interviewed by DJ Tony Blackburn on BBC One's *Seaside Special* filmed at the Blackpool Tower Circus.
- **21st June 1976** – Frank Bellamy submits his invoice for the illustration he has done for the new Blackpool exhibition poster. He passes away two weeks later.



SUMMER (1977-1979)

By the time the Queen was celebrating her Silver Jubilee, Tom Baker was already establishing himself as the definitive Doctor. Appearances on shows such as *Swap Shop*, *Disney Time Special* and *Summertime Special* were an opportunity for him to further promote his Time Lord characterisation.

Tom's image wasn't just confined to the small screen. It was difficult to avoid seeing his unmistakable face and long scarf on leisurely trips to the newsagents, supermarket and local library. The Fourth Doctor was plastered on promotions for everyday goods such as breakfast cereals, teabags, chocolate bars and tins of baked beans. By 1977 he even had his own action figure. Novelisations of his stories were becoming more regular and in 1979 there was a weekly comic dedicated entirely to our favourite programme.

At the time it felt like *Doctor Who* was the biggest thing in the universe and certainly in Blackpool the exhibition couldn't be contained in its underground labyrinth. Exhibits were slowly creeping outside and the Doctor's car was regularly parked on Chapel Street. The local council paid tribute to the success of the show by funding the design and building of a *Doctor Who* illuminations display.

Even with competition from Gerry Anderson's *Space City* in the Golden Mile Centre and a certain movie franchise from a galaxy far, far away there was no stopping the Gallifreyan juggernaut as it shone as brightly as the Blackpool lights. For many, these were *Doctor Who*'s 'golden years' and what better place was there to showcase its achievements than the sunny Golden Mile itself.



Photograph courtesy Graeme Wood

Key Events 1977-79

- **Saturday 26th March 1977** – Gerry Anderson's *Space City* opens at the Golden Mile centre, just around the corner from the *Doctor Who* exhibition.
- **Sunday 19th June 1977** – Tom Baker makes another public appearance at the Blackpool exhibition.
- **31st March 1978** – the *BBC Costumes Exhibition* opens on the Central Promenade featuring items from *Blakes 7* and *The Goodies* amongst others.
- **Wednesday 4th July 1979** – Tom Baker travels from London to Blackpool by train to promote the new *Doctor Who* illuminations tableau and to crown the 1979 Queen of the Lights.
- **Autumn 1979** – the illuminations display can be seen on Blackpool's North Shore.
- **Thursday 18th October 1979** – the first issue of *Doctor Who Weekly* goes on sale (cover date 17th October).
- **Saturday 20th October 1979** – *Doctor Who* achieves its highest ever audience figures as 16.10 million viewers tune in to watch the final episode of *City of Death*.



AUTUMN (1980-1982)

As the world welcomed in a new decade there was a new dawn in Blackpool. The branding and exterior of the exhibition was given a fresh look featuring the new futuristic looking 'neon' logo. There were changes inside too with new carpets and atmospheric lighting.

The Fourth Doctor's tenure was fading as quickly as the summer sun and his finale saw him fall to the ground much like leaves on an Autumn day. Visitors to the exhibition were reminded of the recent regeneration from *Logopolis* as it played, on loop, on the monitor at the bottom of the exit staircase.

A new face for the Doctor and a refreshed appearance for Blackpool resulted in strong visitor numbers. There were new look *Earthshock* Cybermen too. Holidaymakers regularly bumped into these monsters from Mondas as they patrolled the promenade pavements.

Fresh merchandise in the exhibition shop made good use of the new logo and Peter Davison's image could be seen on many items including jigsaws, postcards, record sleeves, books and even rolls of wallpaper!

The 'Autumn' era is very much a period of 'out with the old and in with the new' as the balance of exhibits begins to shift from Seventies adventures to Eighties ones.

Unlike Jon Pertwee and Tom Baker, Peter Davison never makes it to Blackpool (although he does appear at Longleat in 1982 and 1983) so fans have to make do with a new illuminations figure that replaces the old Tom one.



Photograph courtesy Tony Clark

Key Events 1980-1982

- **Tuesday 19th February 1980** – John Nathan-Turner takes a trip to Blackpool to visit the exhibition as it prepares to open for the new season.
- **Thursday 10th April 1980** – Issue 26 of *Doctor Who Weekly* (dated 9th April) is an 'Exhibition Special' featuring a report plus the chance to win a trip to Blackpool.
- **Friday 29th August 1980** - the *Doctor Who Experience* opens at Madame Tussaud's in London.
- **Saturday 21st March 1981** – The Fourth Doctor's final story *Logopolis* airs on BBC1.
- **Tuesday 31st March 1981** – Peter Howell's new arrangement of the *Doctor Who* theme is available to buy in the exhibition shop. It can also be heard on loop at the entrance of the exhibition.
- **Monday 4th January 1982** – Peter Davison makes his first TV appearance as the Fifth Doctor in part one of *Castrovalva*.
- **31st March 1982** – Peter Davison's image is used on the new season exhibition poster.
- **Autumn 1982** – the Fourth Doctor illuminations figure is replaced with a Fifth Doctor one.



WINTER [1983-1985]

1983 was a double celebration as the exhibition opened for its tenth season and *Doctor Who* headed towards its 20th anniversary. In Blackpool the poster and exhibition exterior features likenesses of the five television actors who have played the role so far.

During the year there were many opportunities to look back and reflect on the success of the series, although the biggest celebration took place at Blackpool's sister venue in Wiltshire. Even the *Doctor Who* illumination figures made the journey down to Longleat.

In 1984 Peter Davison hands over the *Doctor Who* baton to Colin Baker who makes his first official trip to Blackpool to open a new ride at the Pleasure Beach. He also gets his own illuminations figure.

By 1985 *Doctor Who*'s Blackpool home was starting to show its age, calling out for some tender loving care.

In a peculiar twist of fate the final month of the exhibition's run saw a visit from Colin Baker, Nicola Bryant and John Nathan-Turner. Once again crowds gathered on the Central Promenade to welcome the *Doctor Who* stars to the subterranean showcase.

But something sinister was in the winter air. Rumours that the show was taking a break were confirmed by the BBC but fans were unaware of what this would mean for the Blackpool exhibition. Unlike the famous illuminations, the lights of the exhibition faded to black for one final time. Never to be lit again.



Photograph courtesy Colin Hilton

Key Events 1983-85

- **Sunday 3rd & Monday 4th April 1983** – The *Doctor Who Celebration* takes place at Longleat.
- **Wednesday 5th October 1983** – Children's series *Seaview* begins on BBC1. Set and filmed in Blackpool it features Davros actor David Gooderson.
- **Winter 1983/84** – the Blackpool exterior suffers storm damage resulting in repairs being made to the Police Box and kiosk.
- **16th March 1984** – The Fifth Doctor's final story *The Caves of Androzani* airs on BBC1.
- **22nd March 1984** – Colin Baker makes his debut as the Sixth Doctor in *The Twin Dilemma*.
- **Tuesday 21st August 1984** – Colin Baker officially opens the *Space Invader* ride at the Pleasure Beach.
- **Autumn 1984** – a reimagined *Doctor Who* illuminations display is unveiled.
- **Friday 30th August 1985** – Colin Baker, Nicola Bryant and John Nathan-Turner attend a fundraising event at the exhibition in aid of *Children In Need*.
- **Thursday 31st October 1985** – the Blackpool exhibition closes for good.



Ride On Time

A look back at the Edwin Hall Daleks



NOSTALGIA



Traditionally a break away to Blackpool would, at some point, involve a visit to the amusement arcades. For those of us who grew up in the 1960s and 1970s there was an additional reason to go and explore these fun palaces – a chance to ride on a legendary Edwin Hall Dalek.

For me it was the arcade just around the corner from the original Blackpool exhibition that was the place to make this happen. They had one for many years and it was always exciting to seek it out. Even if you had no money to get it going the feeling of sitting inside it was really satisfying. Only broken by the glaring stares of the waiting customers who actually had coins to make it go.

John Darley runs the excellent **Project Dalek** website and forum which is a celebration of Dalek props in all their forms. The site has a page dedicated to the history of the Edwin Hall versions. John has kindly allowed us to reprint the information here.

“The Dalek ride was manufactured by Edwin Hall & Co and distributed by Edward Saville Amusements during the 1960s. The Edwin Hall company are better known for having manufactured larger fairground rides, the most famous being the Cyclone Twist. Edwin Hall himself started out as a fairground artist for R.J. Lakin. When Lakin retired, Edwin bought the company and began manufacturing coin operated rides in 1953.

“The date of manufacture of these units is pretty vague, though it is likely that it was 1965. The fact that the rides were exhibited at the Amusements Trades Exhibition, held at Alexandra Palace, London, in late January 1966 backs this up. They were released for the summer season of 1966.



© David Geldard



© David Beaseley



Central Pier 1984 © Brian O' Gorman



NOSTALGIA



"Originally, all the Daleks were red, but by October 1966, a less popular black version was also available, promoted in the trade press (Coin Slot newspaper), as the 'Dalek Supreme'. The ride has an access hole on its right hand side, through which the child can enter. A small seat faces the controls for the appendages. When a coin is inserted, the Dalek begins to move, rotating 360 degrees, while also moving in a lateral 'figure-of-eight' motion. During operation the lights flash and a suitable soundtrack plays.

"By today's standards, these rides are a health-and-safety nightmare. Children's fingers could easily become trapped (or worse) as the unit operates. The way they move also means you can't stand too close, unless you want scraped shins.

"The sound is provided by a tape deck situated inside the dome (which also contains the circuitry for the timer and lights). The design seems to vary from ride to ride. Some (presumably earlier) models have cut down reel-to-reel tape decks while others have eight track cassette players fitted. It is more than likely that many of these have since been replaced by more modern alternatives.

"The circuitry housed in the dome became very hot and this seems to have caused a number of domes to become brittle, crack and shatter - leaving a hole in the top, exposing the electrics. This hole was often hidden by the creative addition of a flashing beacon. It is possible that later models had a beacon fitted as standard.

"The soundtracks also varied. Some have sound effects taken from the Dalek movies, while others play the Doctor Who TV theme and/or produce a ranting Dalek voice. What the 'factory standard' tape was is unknown.



Above top: Peter Govan in Cleveleys in 1966. Photograph © Peter Govan Desirée Alder provided Project Dalek with this picture from a press clipping on the history of Edwin Hall. Courtesy of John Darley.



Courtesy of Project Dalek



NOSTALGIA



“The original colour scheme is consistently red (pigmented fibreglass gel coat). However, many hours in the sunshine often bleached the colour to a mild pink, at which point the rides were often repainted in any one of a multitude of colour schemes.

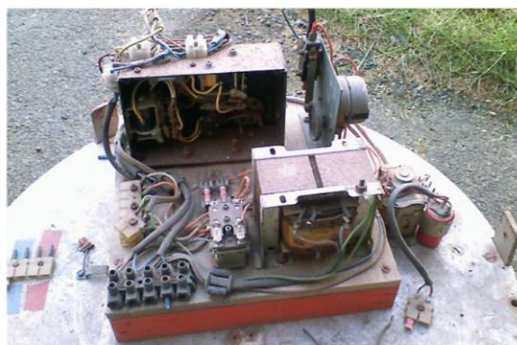
“In collecting terms, these rides aren't for the faint-hearted. The cast metal frame/base that carries the motor takes two men to lift. The main carcass is 'all in one' from below the neck, down to, and including, the fender. The floor is reinforced, and the carcass is thickly laid up in fibreglass.

“The basic GRP hemispheres are integral to the skirt but are then enhanced with spun aluminium covers (in two different sizes). Many of these covers have succumbed to small prying fingers as they are only held on with contact adhesive, which would have become soft under the warm summer sun. The slats are thick aluminium, but still managed to become snapped on some units.

“Exactly how many of these rides were made is a matter of debate, though it is believed that they numbered between 35 and 50, manufactured in the UK somewhere between 1964 and 1967.”

You can find out more about Dalek props by visiting the website and forum at <https://www.projectdalek.co.uk/>

You will also be pleased to know that there is still at least one Edwin Hall Dalek resident in Blackpool. So next time you are heading back to the seaside town remember to take plenty of change.



Above (from top to bottom): The inside workings of an Edwin Hall Dalek starting with the dome that contained the circuitry for the timer, lights and sound. The cash box section. The circuitry and motor used to move the ride. Photographs © John Darley.





Golden Years

Martin O' Gorman on the 1978 BBC Costume exhibition

By the late 1970s the *Doctor Who* exhibition was facing tough competition from Gerry Anderson's *Space City* and the brand new *Coral Island*. BBC Enterprises fought back with a temporary display to entice the seaside crowds.

"The BBC Costumes Exhibition in Blackpool was an oddity that only seemed to last one season - the summer of 1978 - before disappearing into the ether. Certainly, I've never come across anyone else that remembered it... until now.

"Situated on Central Promenade, slap bang in the middle of the resort's Golden Mile, it was ideally positioned to catch the eye of a typical *Doctor Who* exhibition visitor, who had taken in the dubious pleasures of Central Pier, stocked up on doughnuts and was now heading towards the Pleasure Beach for an afternoon of vomit-inducing fun. In short, it was aimed directly at the likes of myself and my family.

"It was essentially just like the *Doctor Who* exhibition, although a lot less scary and had a much broader appeal. BBC costumes, props, sets and other pieces of memorabilia on show for you to gawp at with a touch of interactivity thrown in. Costume drama loomed large in its inventory - although the details of those exhibits are now lost in the mists of time, as I can only recall the fun stuff.

"As I remember it, the window display had two costumes from *It's A Knockout* - a pair of gigantic Tweedledum and Tweedledee characters, into which a hapless team member would squeeze themselves for a bout of physical exertion and ritual humiliation. I assume these were made by designer Jules Baker - the man who put canvas to such good use for the Axon monsters.



Above: Original poster advertising both the *Doctor Who* and BBC TV Costume exhibitions. Courtesy of Ronald Binnie

"Also designed to catch the attention of the average Blackpool day tripper was an endless loop of BBC TV Themes of the day: Herb Alpert's "Bean Bag" represented *It's A Knockout*, one of the various versions of Bill Oddie's signature tunes for *The Goodies* was in there, and even the tweedy old title music from the Saturday night drama *The Duchess Of Duke Street*.

"I assume "Deadly" Dudley Simpson's theme tune for *Blake's 7* was in the mix, as the BBC's second-best science-fiction series was well represented within the exhibition, much to the excitement of my older sister who was on board with the Terry Nation space opera from day one.

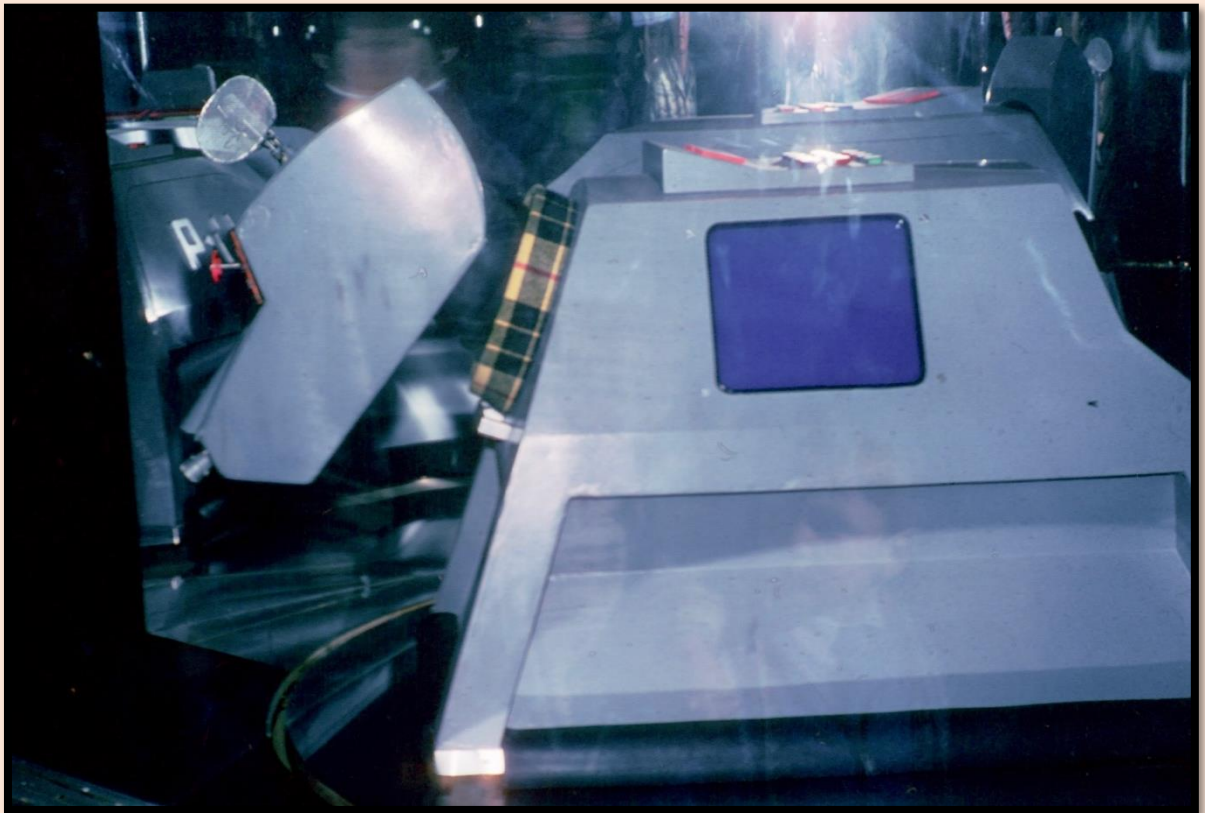


"The Federation security robot from the episode *Seek-Locate-Destroy* was there, looking even more sad and dejected in real life than he did on the screen. But then, if you've bathed in the chrome glory of the K1 Giant Robot down at the *Doctor Who* exhibition, anything else is going to look underwhelming by comparison.

"The stand-out *Blake's 7* exhibit that sticks in my memory, however, was a reconstruction of the prison shuttle that appears in the first couple of episodes of the series. You walked up a step and into the 'set' - there was a small 'cockpit' that you could peer into, then a passageway through the 'craft' that led you out through an exit in the rear. It was pretty exciting at the time to be able to immerse yourself in that fictional world.

Above: The exterior of the BBC TV Costume exhibition which was housed at 115/17 Central Promenade in Blackpool during the summer season of 1978.

"One comment on *Twitter* recently reminded me of another interactive exhibit - a wall with cut-out holes that you could stick your face through. You stared at yourself in a mirror opposite and beneath the hole on the other side of the wall was an extravagant period costume set up on a dummy - the effect was that you could see yourself reflected in the mirror "wearing" the clothing. I seem to remember there being a bit of a struggle for the shorter members of my party to have a look through the face-holes, but a parental leg-up soon fixed that.



Above: 1978 was the first year that K9 went on display in Blackpool. *Photograph © Steve Cole*

"For a seven-year old comedy fan such as myself, however, the undoubted highlight of the experience was a selection of items from the 1977 series of *The Goodies*.

"Always a favourite of mine since the days of "Ecky Thump", the props included a fake giraffe head complete with a knot tied in its neck, looming over a wall.

"This piece of wacky memorabilia hailed from the *Scoutrageous* episode, where it fell victim to the Boy Scouts' knot-tying practice at the zoo.

"But my biggest delight was seeing the genuine *Goodies* trandem - the iconic three-seated bicycle that was part and parcel of the series from the first episode. Given the date, I expect this was the genuine article from the BBC series, painted a bold red and the very same customised cycle that took on 'Kitten Kong'. I'd be devastated to discover it was a replica - particularly as I broke the habit of a lifetime and disobeyed the rules.

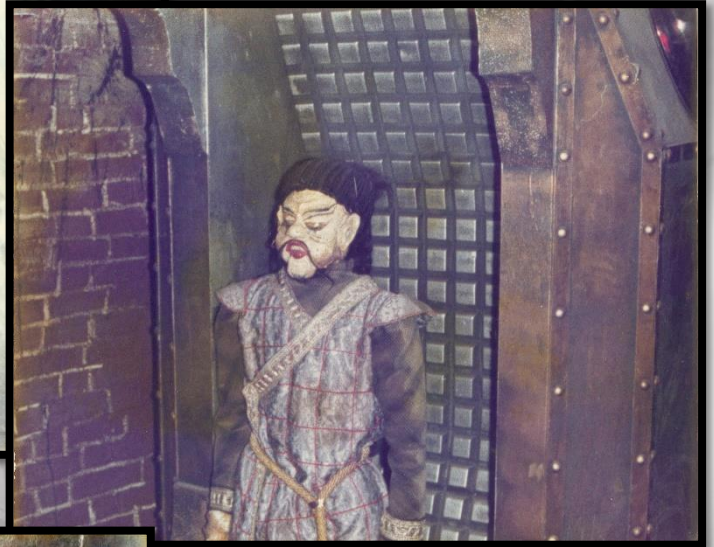
"Ignoring the "PLEASE DO NOT TOUCH" sign, I reached over the barrier to give one of the tyres a squeeze. It was flat. That's the magic of television, right there."



Picture This

Derek Handley shares his exhibition photographs from the late Seventies and early Eighties

1977



Clockwise (from top left): Kraal and Android from *The Android Invasion*. Mr Sin from *The Talons of Weng-Chiang*. Two mismatched Cybermen costumes and Styre's robot. The lion mask from *The Masque of Mandragora*.



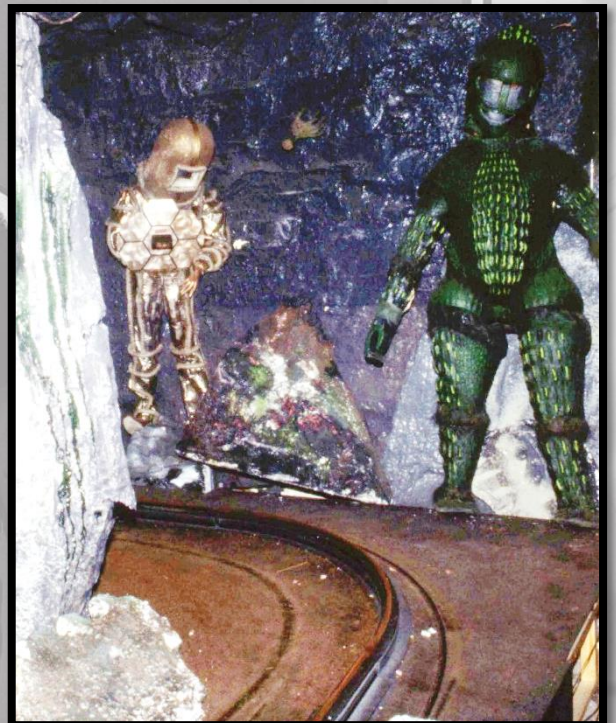
Previous page:
Alpha Centauri.

Right: An Exxilon,
two Time Lords
and the decayed
Master.

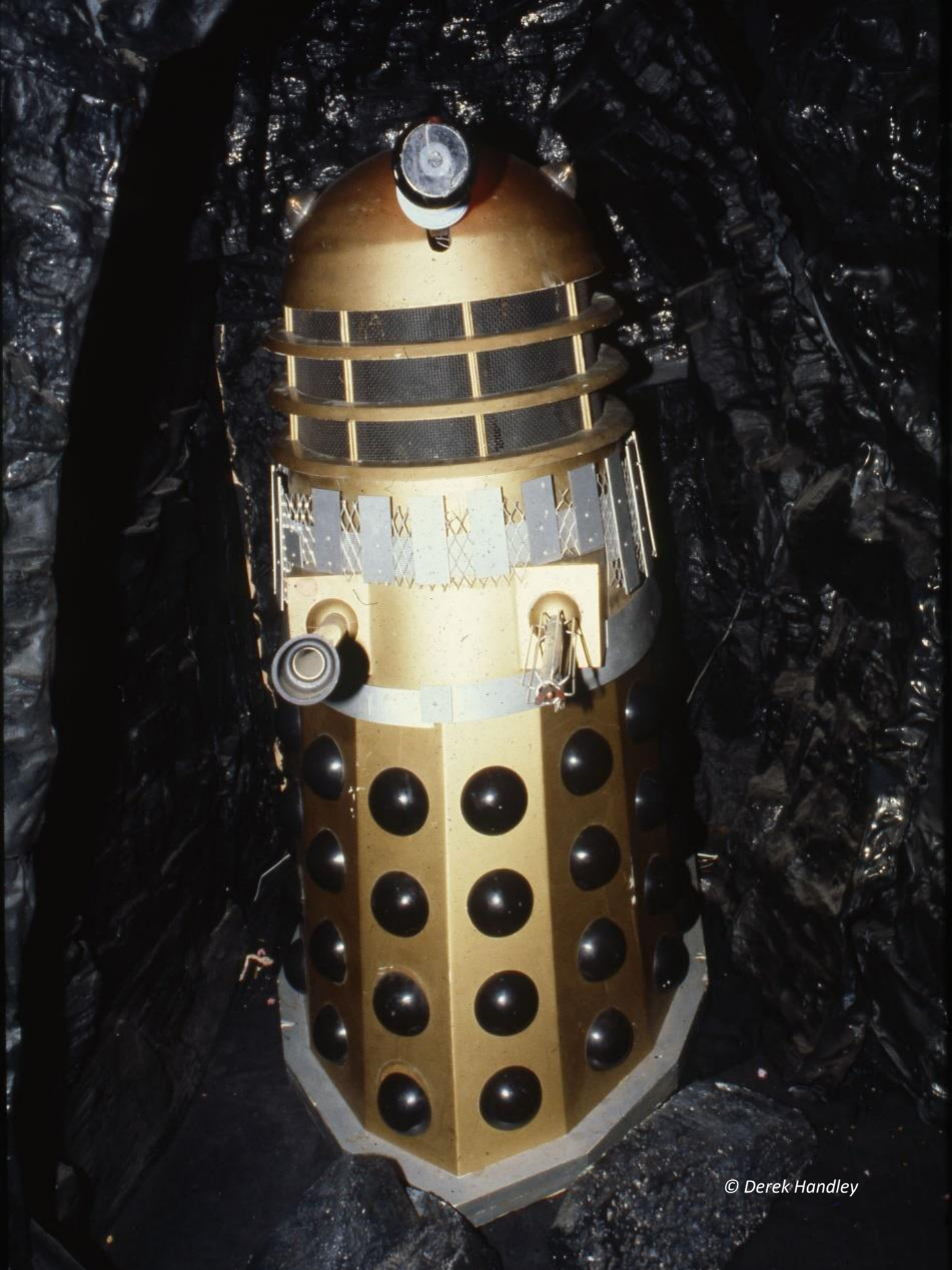


Left: Two Eldrad
costumes from
The Hand of Fear
and a Zygon from
Terror of the
Zygons.

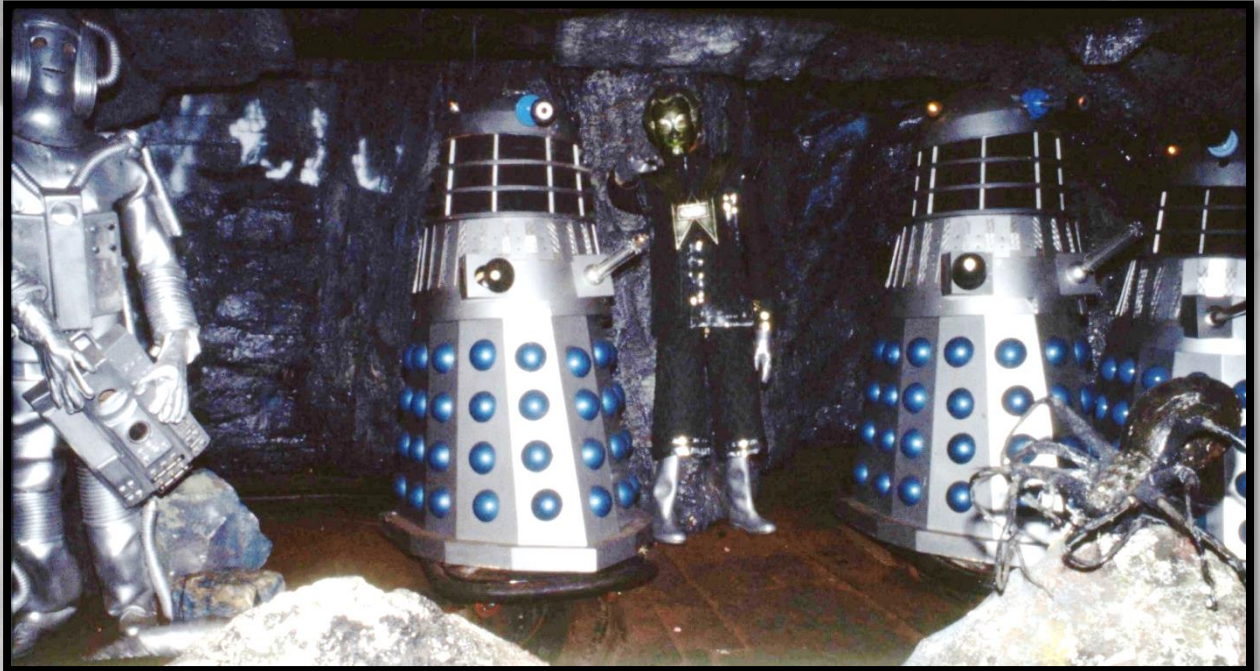
1979



Top: Guard costume from *The Ribos Operation*. Above: The animated Kroll model from *The Power of Kroll*. Right: Minyan astronaut and Ice Warrior with a Dalek track in the foreground.

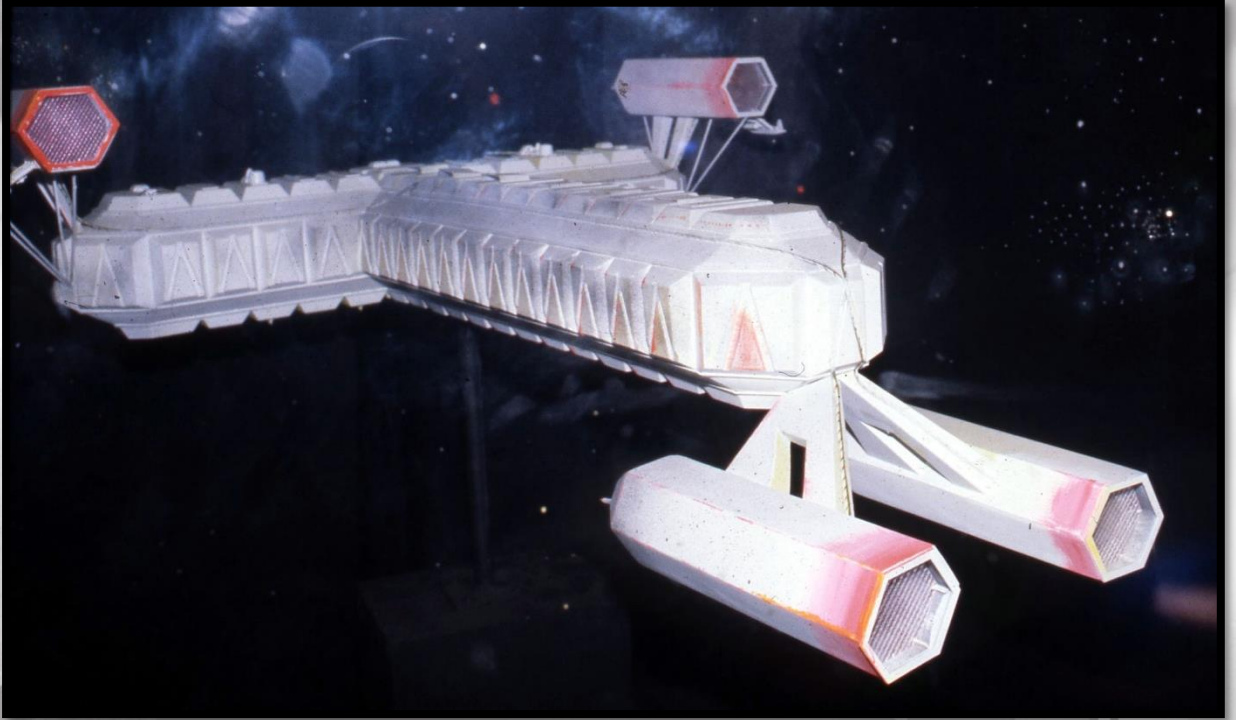


1979



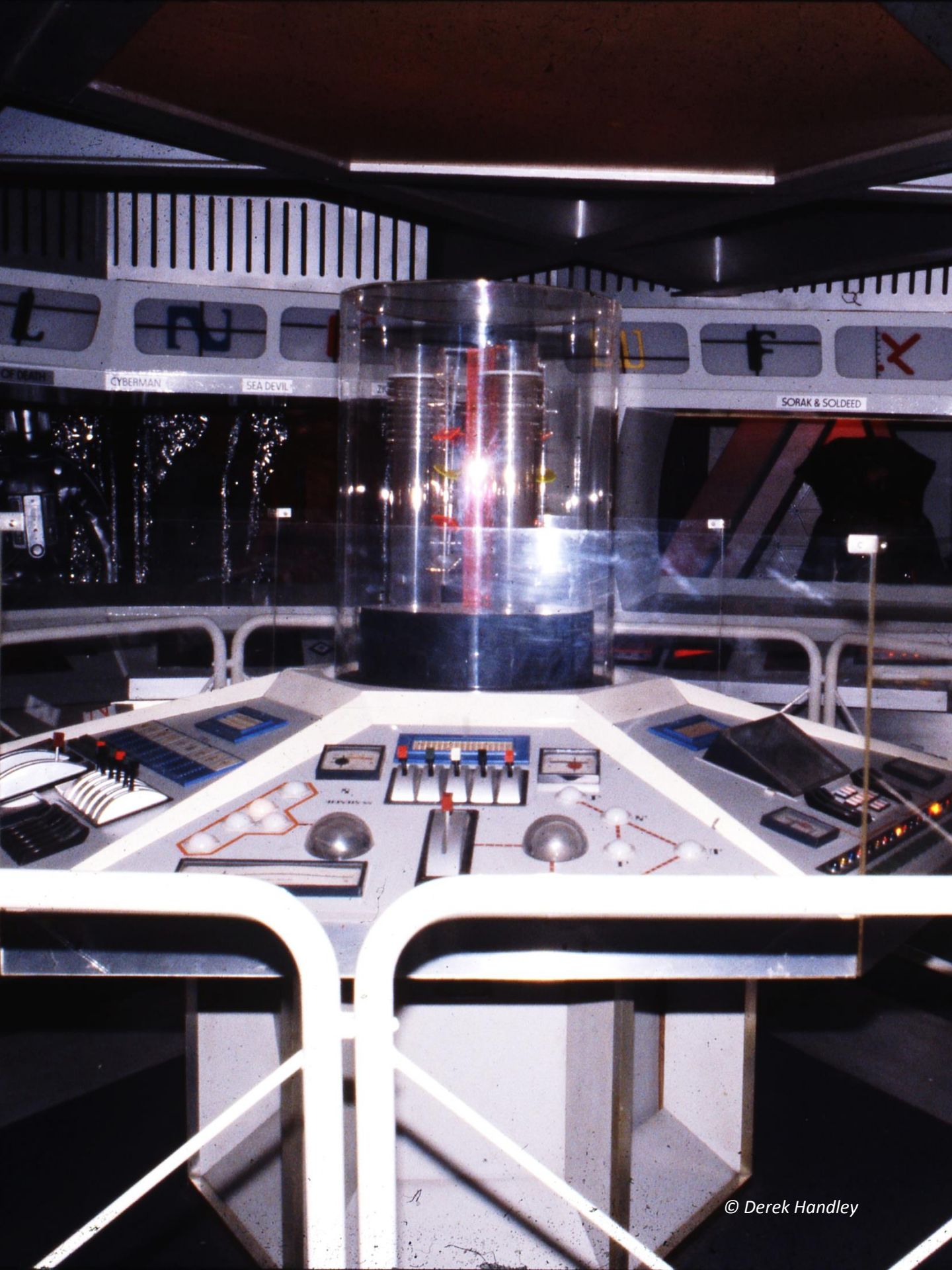
Previous page: The Gold Dalek. Top: The Dalek Cave featuring a *Revenge of the Cybermen* Cyberman, *Robots of Death* Voc, Daleks and Eight Legs spider. Left: *The Armageddon Factor* display included the Marshal, the Shadow and the completed Key To Time. Above: K9 on the *Pirate Planet* set.

1980



Above: Skonnar Battle Cruiser from *The Horns of Nimon*. Left: Scaroth from *City of Death*. Below: A Mandrel from *Nightmare of Eden*.



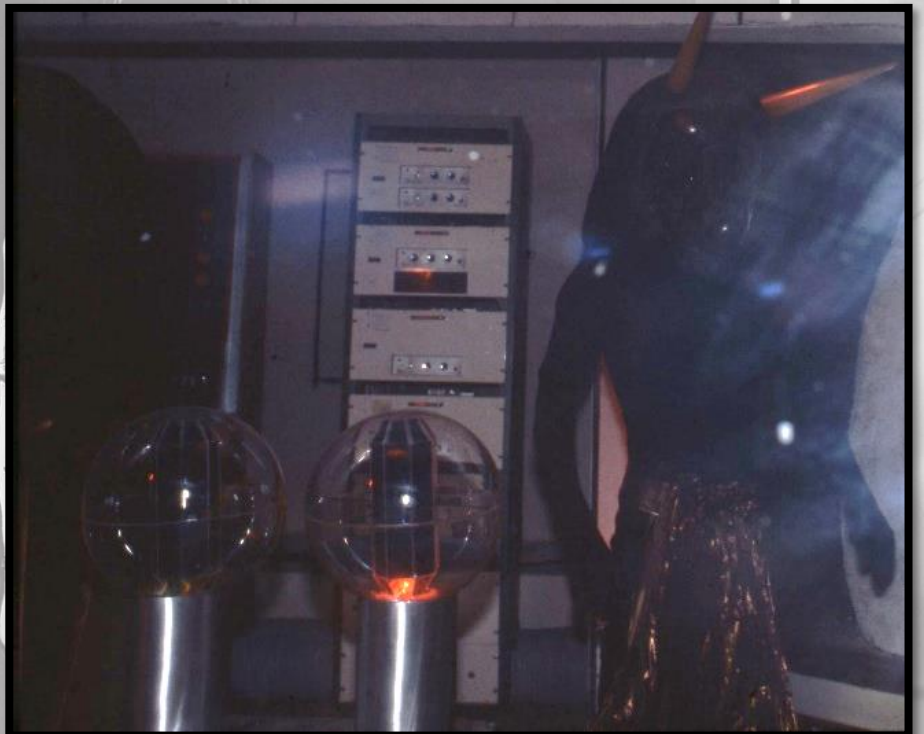


1980



Above: Soldeed and Sorak guard costumes from *The Horns of Nimon* watch over K9 as he trundles along on his track.

Right: Nimon on the Skonnos set.



1980



Various shots of the Skaro set from *Destiny of the Daleks* which included Daleks, Davros (and his suspended animation chamber), Movellans and Romana's costume.



1980

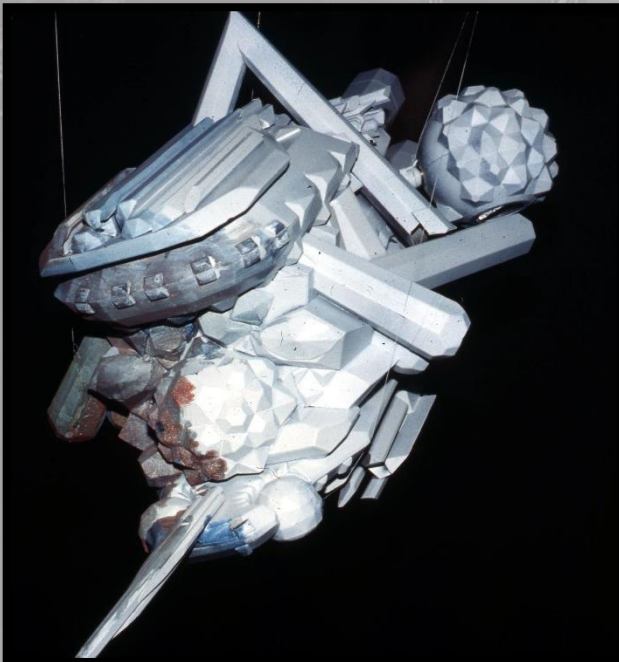
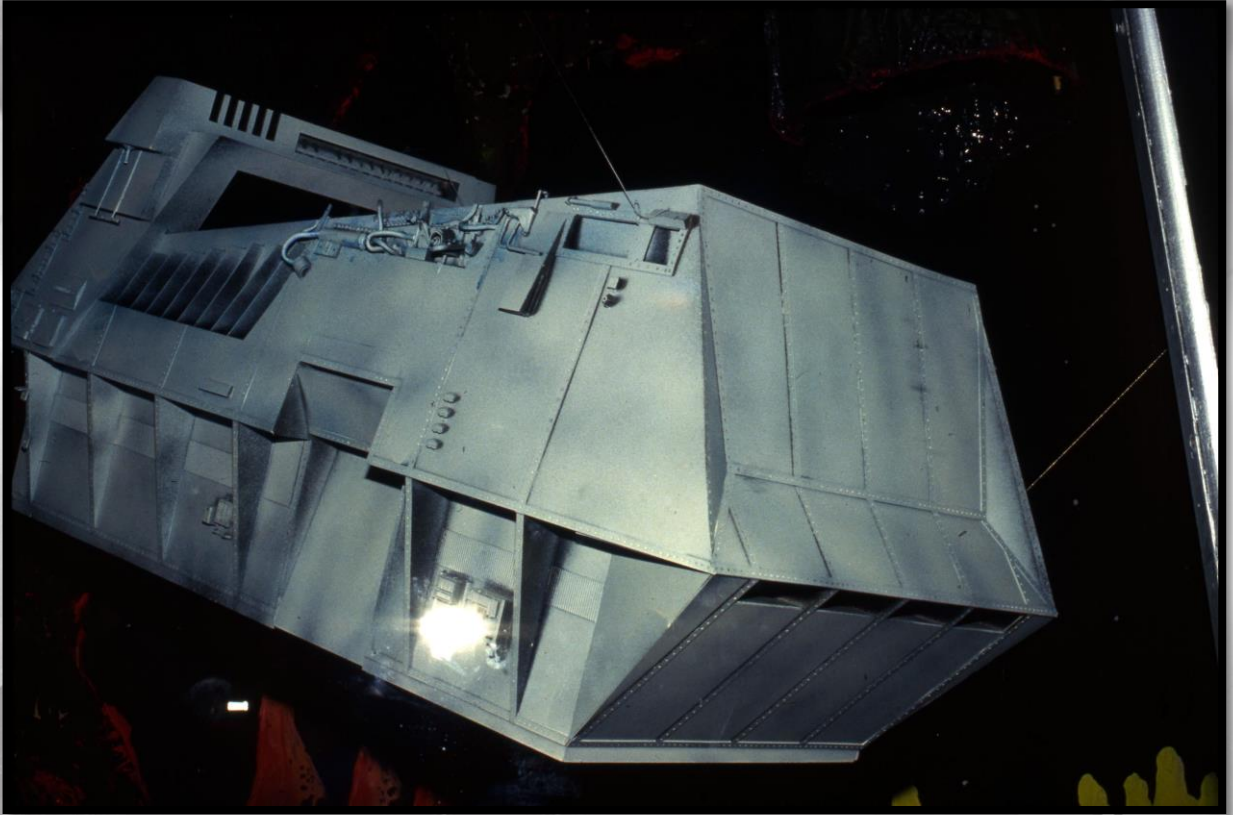


Above: A collection of monsters and aliens including a Voc Robot from *Robots of Death*, Alpha Centauri, a Cyberman and a Zygon from *Terror of the Zygons*.

Right: A selection of weapons in the display case near the BBC Enterprises shop.



1981



There were plenty of models and props on display in 1981 including the Gaztak ship from *Meglos* (top), the *Hand of Fear* (above) Starliner spaceship from *Full Circle* (left) and the Vampire Tower/Hydrax spaceship from *State of Decay* (following page).

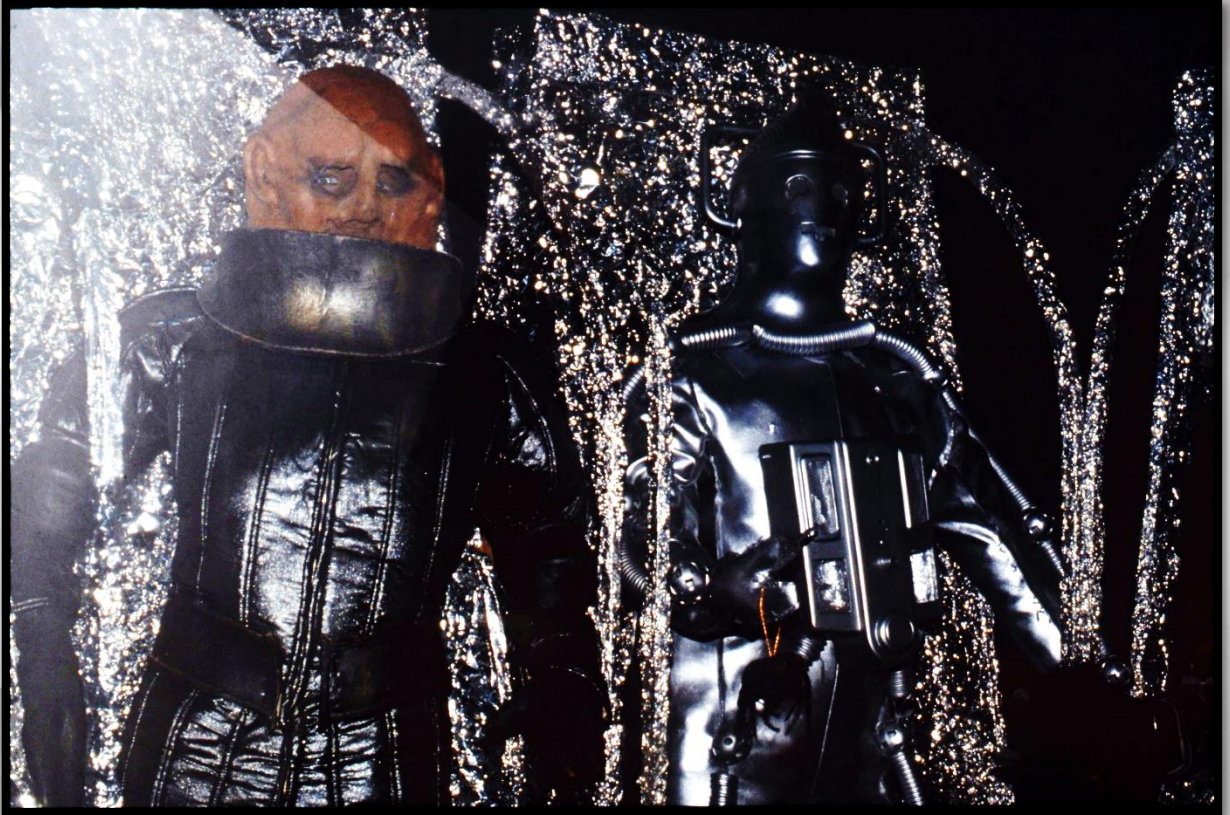


1981



Above: The Zolfa-Thuran cactus creature from *Meglos*. Below left: The Monitor's costume from *Logopolis*. Below right: An Argolin from *The Leisure Hive*.





Above: In 1981 the monster collection included Sontaran Stor from *The Invasion of Time* and a Cyberman.

Right: There were more classic creatures on show in the shape of *Sea Devils*. This display was in a case at the top of the exhibition exit staircase.

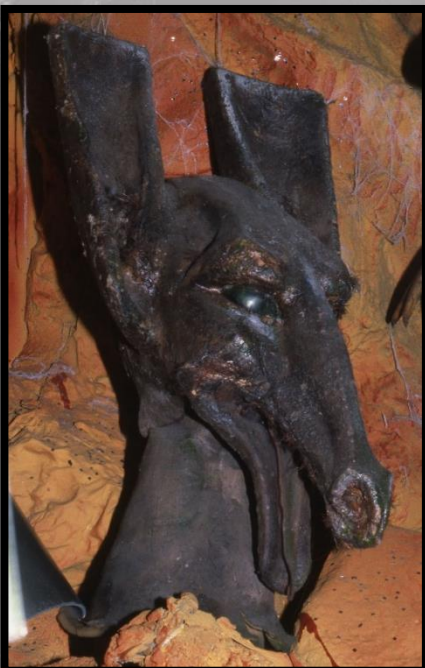
Following page: A Marshman from *Full Circle*.







In 1984 visitors were treated to a selection of headwear and masks from a number of serials including a Jocondan headpiece from *The Twin Dilemma* (above) jackal head (below left) and Sutekh mask (below centre) from *Pyramids of Mars*, guard mask from *Snakedance* (below right top) and a Mutt from *The Mutants* (below right bottom).
Following page: The Axon monster from *Claws of Axos*.



Axon ~ CLAWS OF AXOS



1989



Top: Sharaz Jek from *The Caves of Androzani*.

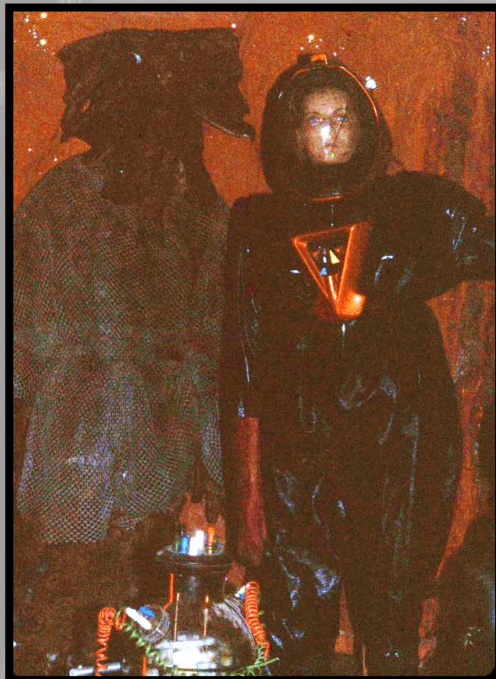
Above: Gundan from *Warriors' Gate*.

Right: Vanir from *Terminus*.

Following page: The Garm from *Terminus*.

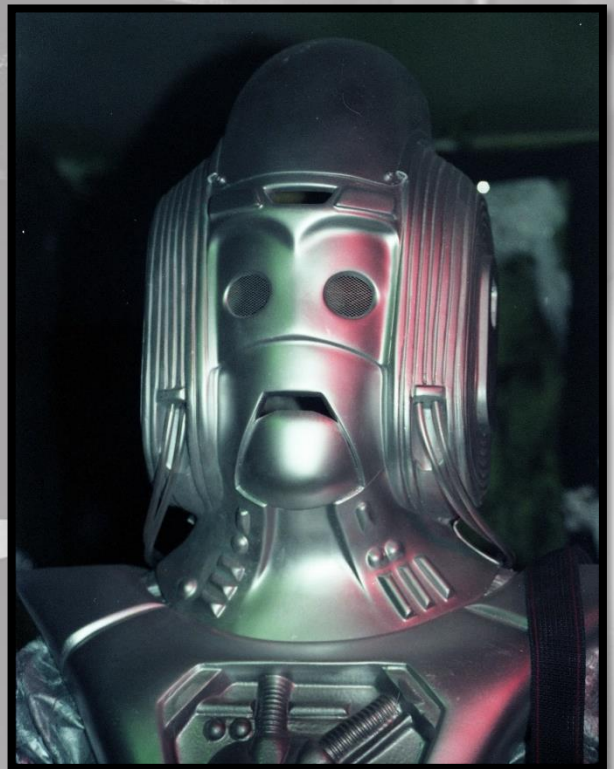


1989



Above and left: In 1984 the final display case in the Console Room contained a number of exhibits including a Marshman, K9, a Mandrel, the decayed Master, a Sea Devil and Tegan's costume from *Enlightenment*.

1985



There were plenty of items on display for Cyberman fans to get excited about in 1985. Above: Two items from *Attack of the Cybermen*. Cryon (left) and Cybercontroller (right). Below: Close up of a Cybergun. Right: A Cyberman helmet being closely examined on the counter of the exhibition shop. Following page: K9 and the Cyberscope.





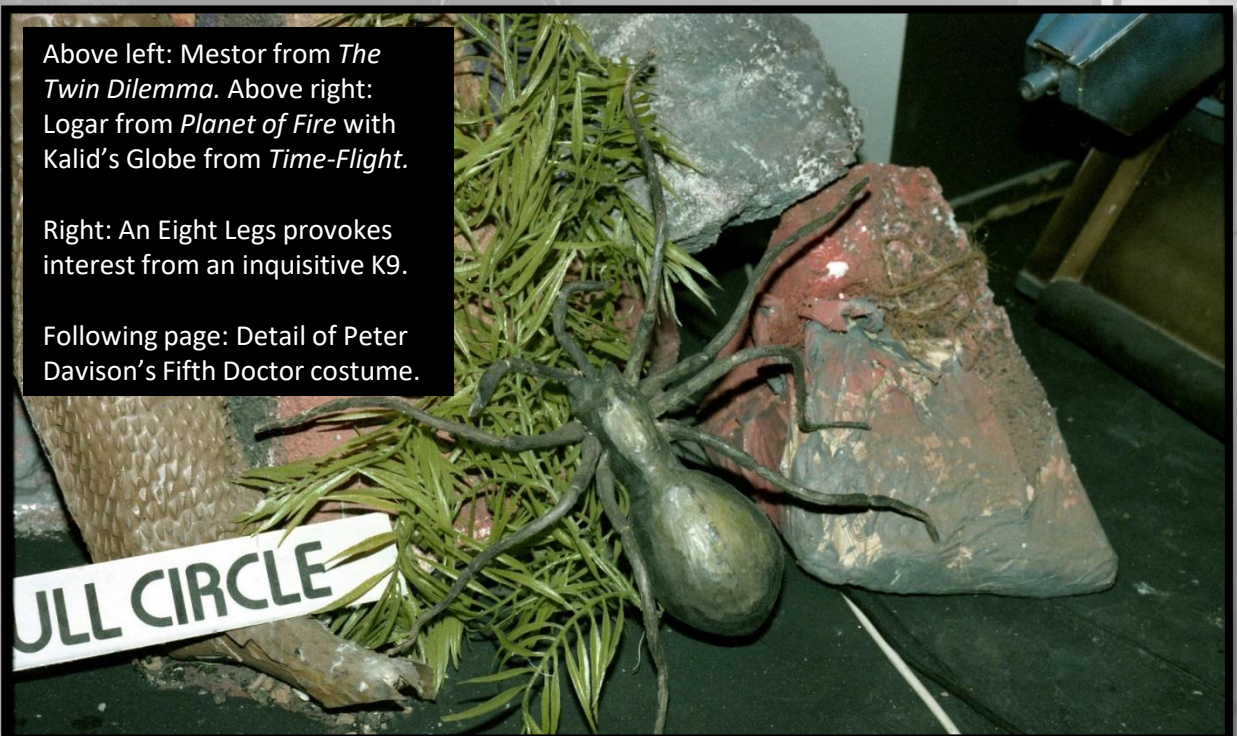
The Cyberscope



Above left: Mestor from *The Twin Dilemma*. Above right: Logar from *Planet of Fire* with Kalid's Globe from *Time-Flight*.

Right: An Eight Legs provokes interest from an inquisitive K9.

Following page: Detail of Peter Davison's Fifth Doctor costume.





1985



For Dalek fans there was plenty to enjoy with a Dalek Trooper from *Resurrection of the Daleks* plus the incubating glass Dalek and the Sixth Doctor's headstone from *Revelation of the Daleks*

Following pages: Close up of the Polyphase Avatron parrot belonging to the Pirate Captain from *The Pirate Planet*. Zygon alongside The Garm and a Dalek.





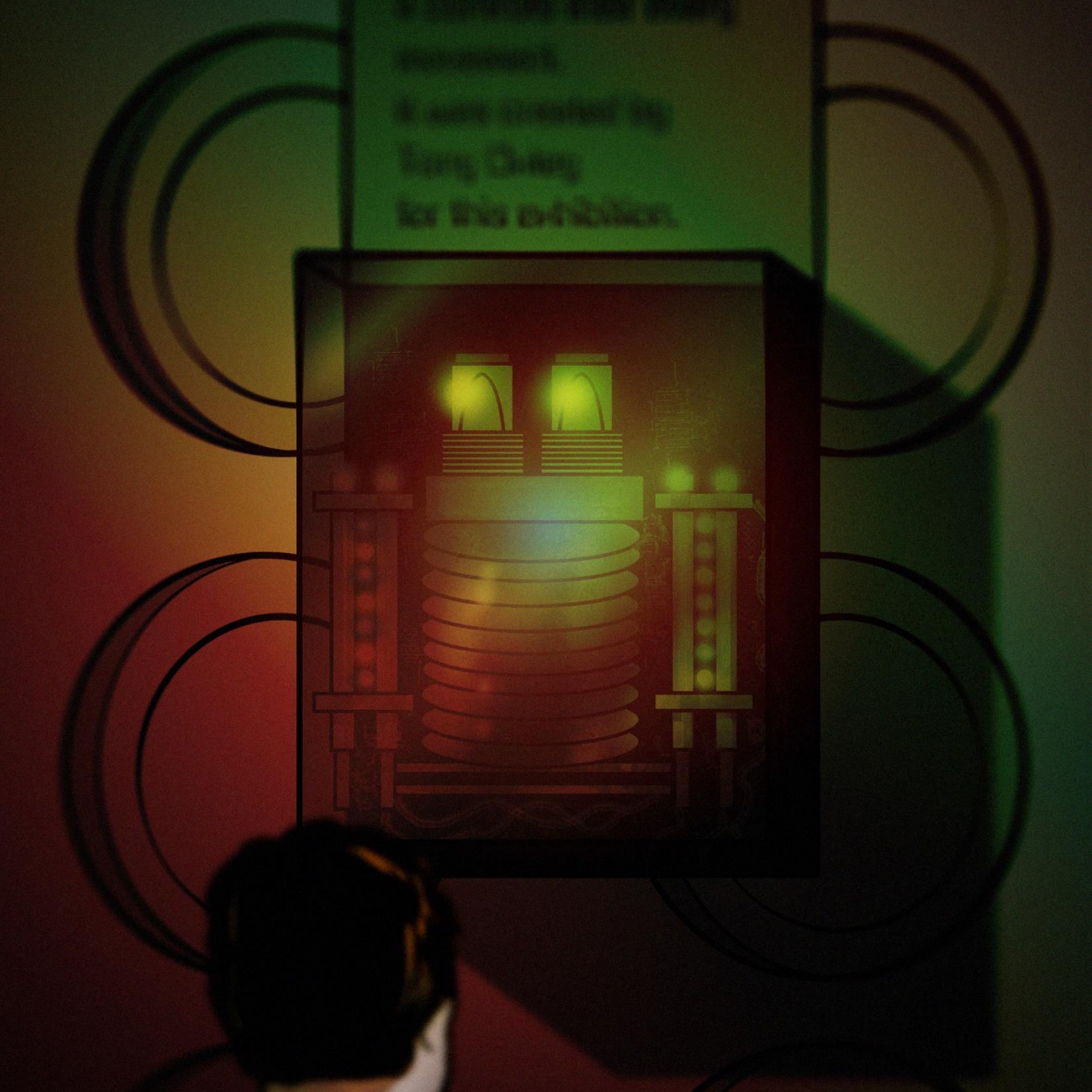
1985



Amongst Derek's 1985 photographs are several close up shots that capture the detail on one of the original Cybermen costumes. These were taken in daylight outside the exhibition.







The background image shows a person from behind, looking at a museum exhibit. The exhibit is a glass case containing a Dalek's internal components, including a brain and various mechanical parts. Above the case is a green sign with text. The scene is dimly lit with green and yellow light.

The Dalek's Brain Is Missing

Alex Storer explores the mystery surrounding a unique exhibit



“One of the things I always remembered from the original Blackpool exhibition was the fully animated “Dalek Brain” that was mounted on one of the walls. Although it wasn’t exactly ‘canon’, as somebody fascinated with all things Dalek, seeing this mechanical device whirring and clicking away in its dark Perspex casing, fascinated me.

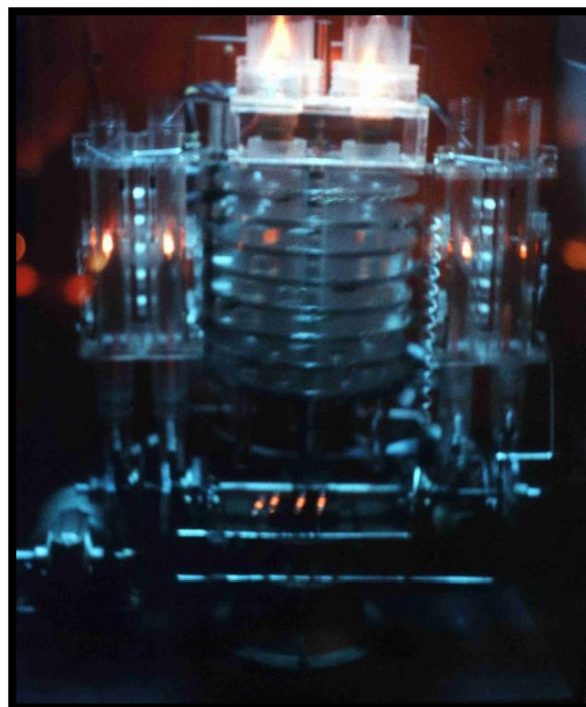
“Looking back to the various illustrations showing the anatomy of a Dalek, the detail on these drawings varied, and none really tallied with what we saw on screen, at least when it came to exploded Daleks.

“This however, did set the imagination racing! I was always left to imagine this computer brain would be housed in a Dalek’s dome, above the Kaled mutant. Though if this was indeed a ‘real’ Dalek brain, proportionally we may have a space issue, but trivialities like this aside, it was simply fascinating to see the proposed working innards of a Dalek.

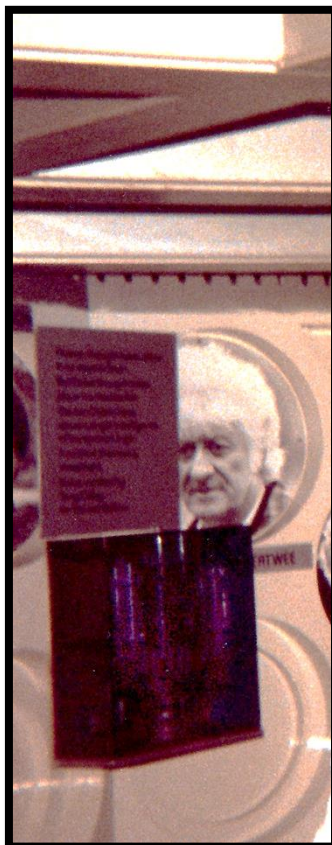
“I remember watching the components move and the lights flicker, in a mesmerising way. It’s funny I should have a much more vivid memory of this purpose-built exhibit than many of the actual screen-used props that I had seen on the same day.

“For a long time, whenever the subject of the exhibition came up, I never saw any reference to it. Almost all the photographs of the console room I came across were taken from positions where the brain was just out of shot. Some fans didn’t even remember it at all. Had I invented it?!

“Finally, when compiling *Blackpool Remembered*, among Richard Leaver’s personal photo archive, there it was, shot in good detail along with the sign that was displayed above it.



Above top: Dalek Brain illustration © Alex Storer
Above bottom: The Dalek Brain on display at the original Blackpool exhibition.
Photograph © Richard Leaver



Left: The Dalek Brain was positioned on the wall of Doctor photographs in the original exhibition. *Photograph © Phil Singleton*
Above: The Dalek Brain on the *Brain of Morbius* set at the Blackpool museum. *Photograph © David Snelson*

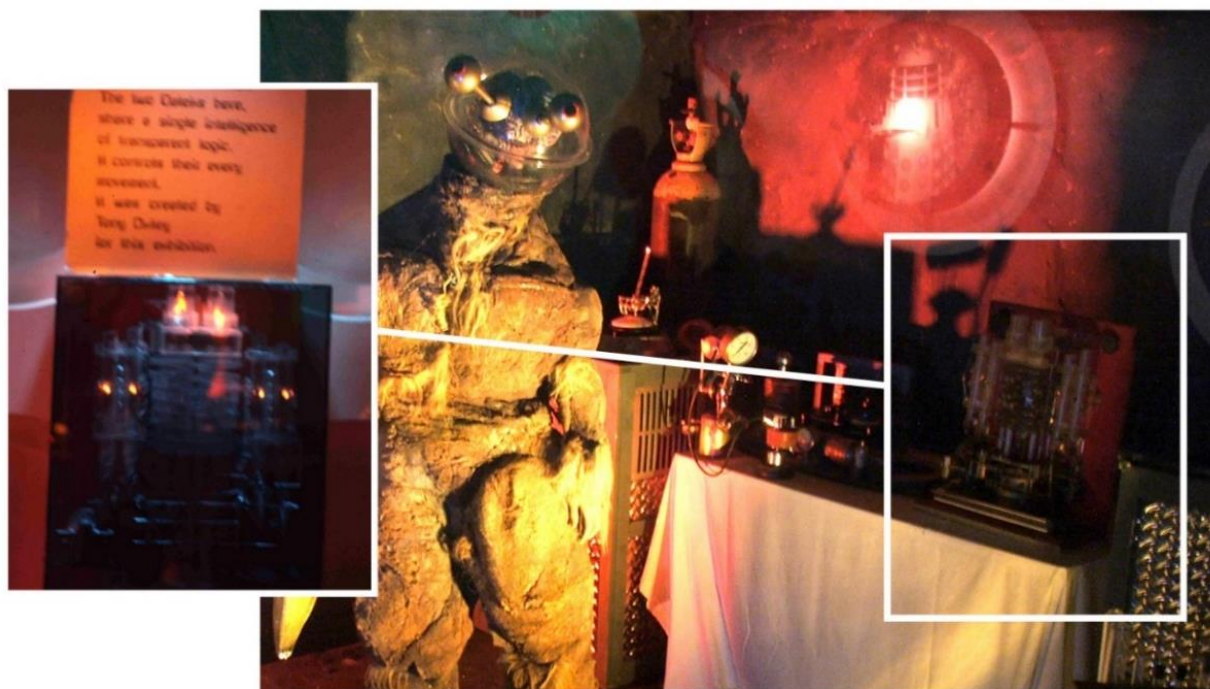
“But what became of it? There are many props which were never again seen following the exhibition’s closure in 1985, such as the ‘glass’ incubating Dalek, the sixth Doctor’s headstone and most significantly, the exhibition console. As we now know, many props, models and parts of the exhibition, potentially including all of the TARDIS walls, were thrown away when that basement beneath 111 Central Promenade was cleared out at the end of the 1985 season.

“Many of the main exhibits moved down to Longleat, others shipped off on the USA tour and the rest presumably returned to storage somewhere deep within the bowels of the BBC. Knowing that some models and props had been literally thrown in a skip didn’t bode well for the Dalek brain.

“Fast forward to present day and a conversation on Facebook about this little exhibition oddity.

“Somebody suggested that they thought they saw it as part of a *Brain of Morbius* display, though it was an idea that was soon shrugged off.

“However, when going back through my own photographs and videos of the *Doctor Who* Museum taken in June 2008, I decided to look more closely at the Morbius display. I was so preoccupied by trying to get a decent shot in low light of the famous Morbius creature, I clearly failed to notice a familiar looking object displayed on one of the laboratory tables...



"Was that the Dalek brain? Sitting there, among various bits of laboratory equipment? While exposed without its casing, no longer animated or illuminated, there was no mistaking those symmetrical sections of side-tubing and two central lighting units at the top. Perhaps only the Perspex discs from the middle section were missing, but there was no doubt about it... this was now the Dalek Brain of Morbius!

"So there it was – it had survived all those years. Of course, now I wish I had paid closer attention to the artefacts in that display, as I would have been able to wallow in a little more nostalgia by looking at the now inanimate brain one last time. The following year, the *Doctor Who* Museum closed, and once again the Dalek brain is missing, again presumed trashed.

Above left: The Dalek Brain on display in the original exhibition.

Above: The Dalek Brain makes a surprise appearance at the Blackpool Museum as part of the *Brain of Morbius* display.

"This little piece of craftsmanship actually has a long history – it pre-dates the original Blackpool exhibition by a few years, as it was built by Tony Oxley for the 1972 Science Museum exhibition. It is quite a shame that it has gone unrecognised and underappreciated for so long.

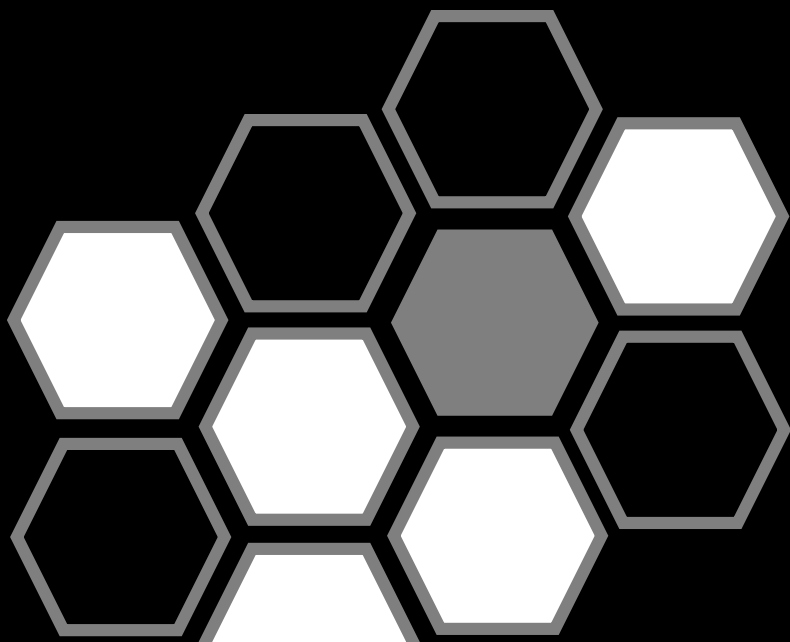
"Only in the worlds of *Doctor Who* would we find ourselves puzzling over such obscure little details. Perhaps one day, it will be seen again, lurking in the background of a classic sci-fi museum again misplaced as a piece of scientific equipment... or perhaps even restored to its full working glory."



Looking Back

Tony Clark shares his Blackpool photographs from the early 1980s

1982







© Tony Clark



© Tony Clark



© Tony Clark

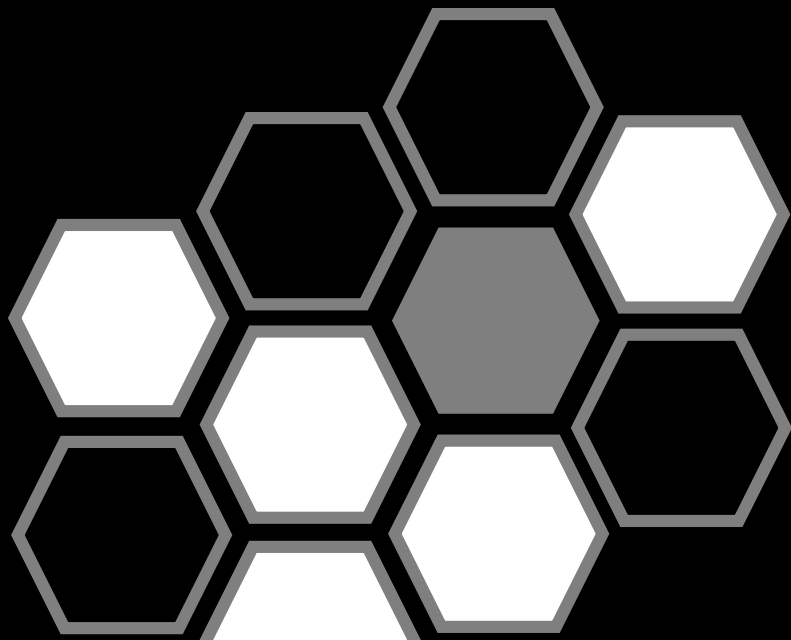


© Tony Clark



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1983





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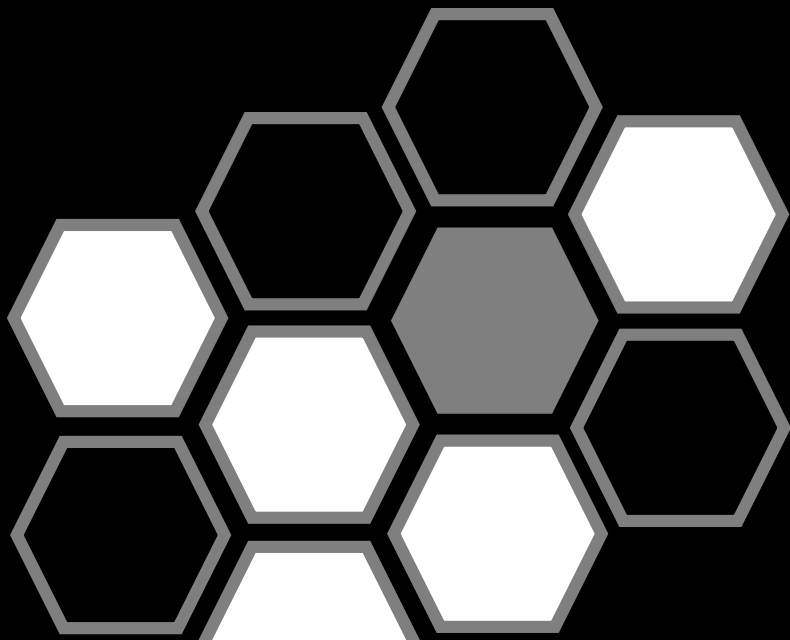


© Tony Clark



© Tony Clark

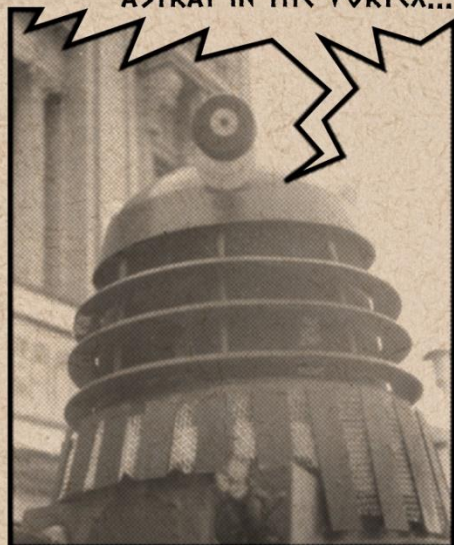
1985



DALEK INVASION BLACKPOOL

1985 A.D.

ALERT! ALERT!
MY DALEK PLUNGER HAS GONE
ASTRAY IN THE VORTEX...



...SENSORS INDICATE I AM IN A
PLACE KNOWN AS THE BLACK POOL.
I ONLY HAVE TEN RELS TO LOCATE THE
HARDWARE STORE AND OBTAIN A NEW PLUNGER!



I AM A DALEK!
WHY DON'T THE EARTHLINGS
QUAKE IN FEAR? IS IT THE
MISSING PLUNGER?



EVEN THE PENSIONERS FAIL TO
RECOGNISE THE POWER OF THE DALEKS!

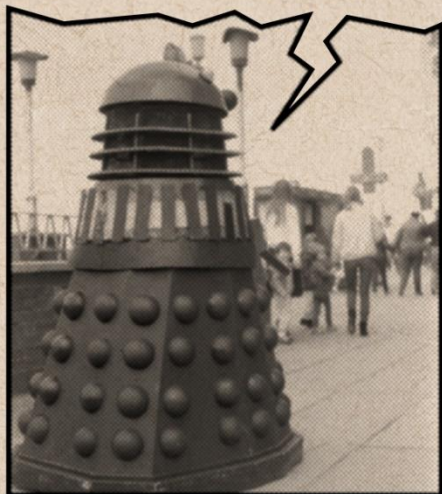


WAIT...
...SENSORS INDICATE THE
PRESENCE OF A TIME LORD!

I MUST INVESTIGATE!
SEEK! LOCATE! EXTERMINATE!



I MUST FIND THE LOCATION
KNOWN AS CENTRAL PIER...



IT IS THE DOCTOR!
FOUR INCARNATIONS!!



YOU ARE THE DOCTORS! YOU MUST BE
EXTERMINATED!!

GAH! THE
DOCTORS
ARE RUNNING
AWAY!

I MUST
TRUNDLE
AFTER THEM!

PURSUÉ!
PURSUÉ!



OUT OF MY WAY, PUNY HUMANS AND
YOUR UNSIGHTLY 1980S FASHIONS!

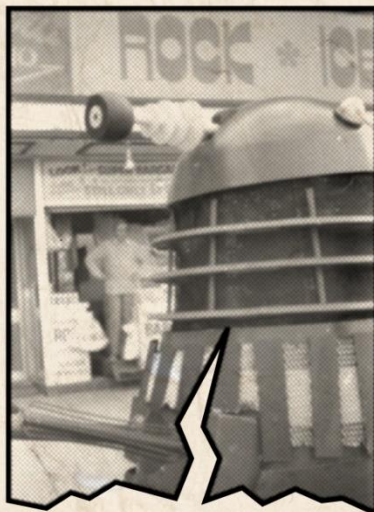


FOLLOW!
FOLLOW! THE
DOCTORS MUST
NOT ESCAPE...

DISTRACTED BY
BARGAIN BAGS
OF SUGARY
CONFECTION!!
IF ONLY I HAD
A PLUNGER TO
PICK ONE UP!!

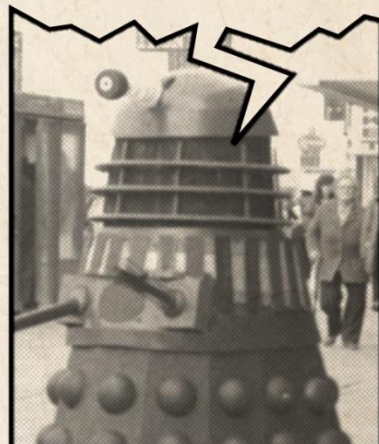


TARDIS LOCATED, BUT IT IS TOO LATE!
THEY HAVE GONE... I HAVE FAILED.



WE WILL PREPARE. WE
WILL GROW STRONGER.

THIS IS ONLY THE
BEGINNING. WHEN THE
TIME IS RIGHT WE WILL
EMERGE ...



... AND TAKE OUR
RIGHTFUL PLACE
AS THE SUPREME
POWER OF THE
UNIVERSE.

BUT FIRST ... THE
PUB!





Made in Blackpool

Edward Salt on growing up in the spiritual home of *Doctor Who*



“Growing up in Blackpool a trip to the exhibition was a semi-regular thing as a kid, often with my niece and nephew, and I can still recall the thrill of hearing the theme tune, pumping out from the entrance, caught on the wind, from several blocks away. And walking down those infamous steps into the darkness below with a mixture of fear and excitement was always a thrill.

“I first visited the exhibition of my own volition towards the end of the 1982 summer season, having not been for a year or two, and remember very little of it, other than the sense, beforehand, of self-consciousness and perhaps, at 14, of being too old for it. (Silly boy.)

“I then went again early on in the 1983 season, and that must have been then when I first met Barbara Dixon, who worked in the bookstall at the end, David Thomas who often sat in the central control room, keeping tabs on the punters, Jodie Weatherley – the punk who usually worked on the front desk – and David Wood, a fellow fan who also hung around and would become a good friend for the next couple of years. And, as I headed off home, I'd have no doubt met Brian, who would often be sat guarding the rear stairs of the exhibition while wearing a single Foamasi foot!

“Soon after this I started going there pretty much every weekend, and as the season wore on I went to the exhibition more and more frequently, especially during the summer holidays when I was down there most days. When other kids were out having a kick-about or down the arcades playing the slots, I was usually down in the depths of 111 Central Promenade, hanging out with the Davids, Jodie, Barbara, and the remarkable 'Doctor' John Field.



Above: Jodie Weatherley, John Collier and Ed as Scaroth at Marton Mere Caravan Park in 1983.

“While Barbara remained in the book shop, ‘Doctor’ John, David W, Jodie and I would be roped-in to dress up in various costumes to help out with publicity and public appearances. Jodie always chose the Zilda costume, with elaborate eye make-up, and would dance around like a zany sprite. She was a big fan of Roger Delgado’s Master and would randomly shout “TOMTIT!” at unexpected moments to everyone’s amusement. John was invariably dressed as the Fourth Doctor, David was often a Voc Robot, and I would usually be either a Cyberman or Scaroth. Although I do recall on one occasion I randomly wore Damon’s costume from *Arc of Infinity*, which still had a 10p piece in the pocket. I guess left in there by the original actor. The following year, the *Warriors of the Deep* Silurians were added to the mix for public appearances and we gained a load of Seabase 4 costumes, which David Wood and I would wear as a sort of default uniform.



Above (from left to right): Ed with John Field and antipodean *Doctor Who* fan Diane who would often dress up as Romana from *The Leisure Hive* to complement John's Fourth Doctor. Photograph © Ian Taylor.

"David usually wore Preston's beige, green & red outfit, but had to tuck the legs up as he was considerably shorter than the original actor Tara Ward! My favourite was the Maddox one, in grey and burgundy, which were quite 'in' colours, but for some reason I most often ended up in Bulic's orange and black number – even having to take it home to be washed at times. It must have received some odd looks from passers-by on the line in the back yard. Having hung around the place for most of 1983, 'helping out', I returned as soon as it reopened the following Easter.

"By now I was heading towards my final exams and would soon be leaving school, so when a position became available for someone to work there I applied and got the job. This was a great way of easing the transition from school life to work life – and, with me being a fan of the show, meant that they got more work out of me than they would have otherwise.

"The job involved a mix of working on the Box Office and serving in the shop at the end, as well as the occasional public appearance work in one of the monster costumes.



Above: Ed dressed as an *Earthshock* Cyberman with David Wood and Karl Whiting. Photograph © Ian Taylor.

"The shop was good fun to work in because you could chat to the customers and if they were actual fans you could have some quite involved conversations, though having to hear the video loop constantly in the background could get a bit much at times, especially when it was the very basic Peter Davison one, which I think has been lodged in my brain ever since: "Hello. Did you enjoy the exhibition? Then come again soon." Argh!

"If the place was particularly busy one of us would be put 'on guard' in the console room, just to keep an eye on things. And there was also a certain amount of cleaning and running repairs to do. Endless hours of trying to clear sticky finger prints off the glass cases – the three sided *Warriors* set (#2 on the floor plan) was a particular joy on that count, particularly with the lead Sea Devil slowly blinking at you with its condoms-for-eyelids.

"One time, when out and about as a Cyberman near the front entrance, I hit on the idea of wearing my sunglasses under the helmet, and as they were reflector shades it actually freaked a few people out. Aware that there was a person in the suit, punters would often try to peer in and see who was in there, but with the mirrored shades all they got back was a metallic reflection. Ha! Though it then caused me a slight issue when I went back inside and had to descend those already dark stairs in pitch black and had to hold the rail to make sure I didn't fall. So much for the might of the Cybermen.

"It was great reading manager Ray Dale's radio interview in *Blackpool Remembered*. I remember the Brian Blessed incident very clearly – and being surprised when the Daily Express picked up on it a day or so later, printing Brian Blessed's casting as fact.



Above: Exhibition Manager Ray Dale in Bessie in 1984. Photograph © Graeme Wood

“Ray was a great boss and he and his assistant Mark Kirkland were good fun to work with. But I recall an incident after Colin Baker’s casting as the next Doctor was announced. I was talking about it with Ray and Mark. I mentioned Colin’s quote about wanting to stay in the role longer than Tom Baker, and Ray rather casually said that he’d be out within three as, “the BBC don’t like him”. This seemed odd to me and I poo-pooed it as everything at the time seemed so positive – with all the anniversary shenanigans going on the future looked bright for *Doctor Who*. Those five words stuck though, and came back to me a couple of years later when Colin was unceremoniously got rid of.

“Another time I was on the front desk, during a dull mid-week afternoon, when two blokes turned up “from the production office” and Ray swiftly escorted them down the stairs. It was only after they’d gone in that I realised they were actually Eric Saward and Graham Williams – an odd pairing it seemed at the time, until I later found out about Graham writing *The Nightmare Fair*. They’d clearly been on a recce to the Pleasure Beach, and had decided to pop in to the exhibition to round off the day.

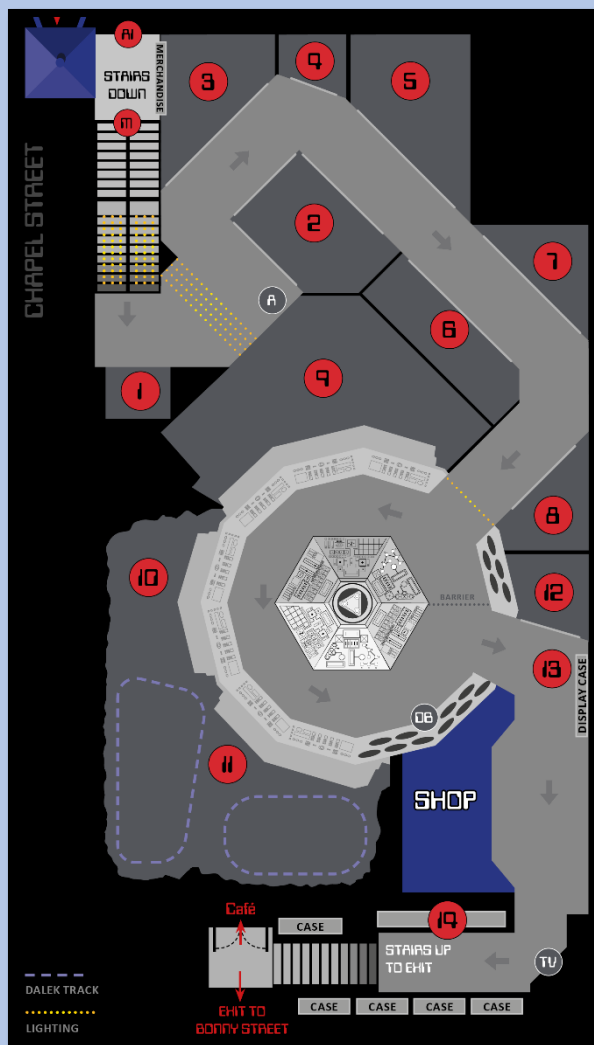


"Looking at the floorplans I'm impressed by the way the designers made the maximum use out of such a small space. I remember people getting quite disorientated, and even lost, wandering through the twisty corridor.

"What isn't immediately clear on the plans are the backstage routes to access the various sets. I seem to recall the sets for #3, 4 & 5 were linked (though I think there was a false wall between 4 & 5) and accessed through doors hidden in the walls. Area #12 (which housed a Yeti in 1984) was reached through a low door at the back of #8 – I remember having to go round the back of the false cave wall behind Sharaz Jek (who seemed surprisingly short) and crawl through the hatch in order to reach the Yeti so I could spray flea powder at it! And then retreat as fast as I could so as not to choke to death!

"There was a door in the corner of the shop which led to the Dalek enclosure (#11), and another door in the near corner of that set which led to a sort of dead-end corridor that ran alongside/underneath the exit stairs. In addition to the various items of shop stock kept in there, was an abandoned Plasmaton, which I once tried on, much to David's amusement as it was quite a struggle to get on and off due to the top half essentially being just a long tube with no arms).

"To get to Set #10 was just a case of walking round the back of the Daleks on the set of #11, avoiding the brontosaurus model and a Metabelis spider, both of which, although not officially part of the display, were actually lurking, abandoned but in view, towards the back of the Dalek/Davros set. There was then an arch that lead into #9, and a door at the back of #10 which lead through to the two Daleks in Set #1, greeting people at the foot of the stairs.



Above: Detail from Alex Storer's set of exhibition floorplans. You can see the full set in our first publication *Blackpool Remembered*.

"There was one occasion on a very quiet morning when no-one else was around, when I swapped the tape that was blaring out the Daleks' welcoming speech with 'You Think You're a Man' by Divine. Not very professional, but fortunately no customers arrived during the Daleks' mini-disco.



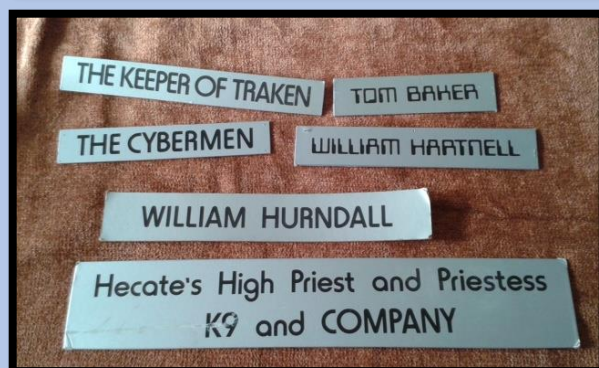
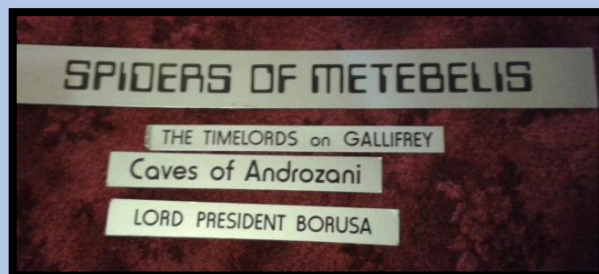


"I remember going into set #5 one time, probably to replace a lightbulb, and finding an old sign, discarded from years before, with 'Space Prawn' written on it. It didn't take a genius to work out it was a reference to the Nucleus of the Swarm. There were quite a few abandoned name plates scattered around the exhibition and I managed to keep hold of a few – I wish that had been one of them.

"In the same set I also found a strange piece of concertinaed foam rubber with spines on it that I realised, after watching a dodgy VHS of *Carnival of Monsters*, that it must have been part of a Drashig. Elsewhere, David and I found a couple of items of dressing that were surplus to requirements, which Ray let us have, so I ended up with the Trion ship wall-piece that Turlough accesses in *Planet of Fire*, while David ended up with the (bloody heavy) model of the *Earthshock* freighter. The Trion console has long since vanished, but I wonder if David kept that spaceship...

"It was a great couple of years helping out and then working at the exhibition. I was there for a little while during the 1985 season too, but college commitments and other work opportunities took hold and I moved on – though I was very sad when it closed down for good. I met a lot of good, fun, people during that time and got my first taste of 'organised' fandom – the Lancaster contingent who would come down regularly, and the annual weekend when the DWAS would descend – mayhem!"

Previous page: Elton Townend-Jones outside the Blackpool exhibition in 1978. Notice the board advertising the "Giant Prawn". Photograph © Elton-Townend Jones Right (from top to bottom): Ed's collection includes original signs from the Blackpool exhibition and remains of a Drashig model used in the 1973 story *Carnival of Monsters*. Photographs © Ed Salt





Summer Lovin'

John Collier on the pure joy of the Doctor Who Summer Specials

"I put my love of reading down to being an avid devourer of comics from a very early age. Fuelled by Fleetway titles such as *Whoopee!*, *Cheeky* and *Monster Fun* I would read each one from cover to cover. In order. And without skipping any strips (including the ones I didn't really enjoy).

"For 52 weeks a year I would while away the weekends catching up on all the latest releases that my Nan would buy for me and leave on the living room table for my imminent arrival.

"Friday afternoons at Middle school were a time when my mind would start wandering to thoughts of what Toy Boy and Bookworm would be getting up to this week. The sound of the bell eventually ringing would be my signal to race out of class and run all the way to my grandparents' a mile away.

"My objective was always the same – fifteen minutes to get from school to their house, change into my pyjamas and be sat in front of the TV cradling my comics officially signalling that the weekend had truly begun. More often than not this scene would be accompanied by a cup of tea and a packet of Jaffa Cakes or Chocolate Fingers.

"It was on one of these typical Fridays that life changed forever. Friday 12th October 1979. The day before had seen the release of the first comic exclusively dedicated to *Doctor Who*. I don't remember seeing any adverts for *Doctor Who Weekly* beforehand and it was therefore a real shock to walk into the local newsagents and see it on display. Even now I can feel the rush of excitement at holding that "Fantastic First Issue" in my hands. Everything about the cover was just perfect – a vibrant diamond logo, a full colour picture of Tom Baker with a Dalek plus free transfers. All for the bargain price of 12p!



"I spent the rest of that evening poring over the pages. Comic Strips! Features! Pin-ups! It didn't matter to me that the content was mostly comic strips because, as I have already said, I LOVED comics. The photographs that were featured reminded me of my visits to Blackpool – they were similar to the ones used on the Larkfield postcards and official images used for display in the exhibition. This was the Blackpool feeling in paper form.

"There was also a retrospective look back at my favourite programme with an article called 'The Story of *Doctor Who*' and the first entry to the *Doctor Who* Photo-File which featured William Hartnell. Alongside *The Making of Doctor Who* giving readers further insight into the history of the show and the stories many of us had never seen.

"Later that weekend I begged my Nan to buy me another copy so that I could use the transfers on one and save the other 'for best'. For a while I had been collecting the plastic fruit and vegetable bags from our weekly trip to TESCO to keep my most treasured comics in. They were free to customers and came in a handy A4 size which was just perfect for my *Doctor Who* poster magazines that I had bought at Blackpool. Before I went home on the Sunday evening I had persuaded my Nan to put the weekly on order. Realising that the comic would be released "Every Thursday" caused a slight dilemma as it meant I would have to wait an extra day before I could see each new issue. Escaping school quickly on a Friday was given an extra incentive after that.

"Over time the TESCO bagged treasures needed a box to store them all in but the initial rush I had felt continued with every new issue that was carefully read and then added to the growing collection. I simply couldn't get enough of this publication.

"My emotional state pretty much exploded in April the following year as I took in the cover of the "1ST GREAT NEW LOOK ISSUE!" (in fact issue number 26). The weekly had reached it's half birthday so maybe the publishers felt it needed a makeover but, no matter the reason, I couldn't believe what I was reading – "EXHIBITION SPECIAL!" and "WIN A TRIP TO BLACKPOOL!" Could it be? Did it really contain a feature on my favourite place? Indeed it was true for there on pages 8,9 and 10 were black and white photographs and words describing the previous season's displays. Mandrels, Movellans, Davros and Daleks! I also liked the way the writer had written his piece in a narrative style describing his adventure in first person. It felt like he had been in my head.



"And so my love for *Doctor Who Weekly* was sealed. They really couldn't put a foot wrong. It couldn't get any better. Or so I thought...

Picture the scene. Summer 1980. Marton Mere Caravan Park. We are taking our usual holiday in Blackpool and I am walking up to the camp shop. I had bought the latest weekly with me so wasn't surprised to see copies of it on the shelves but then what was that next to the weekly? Surely it couldn't be? Could it? A 52 page *Doctor Who Summer Special*? This almost tipped me over the edge. I had to have it. I can't exactly how I paid for my copy but I do remember spending every spare moment for the rest of that week reading it over and over."

"It didn't matter that pretty much all of the content was a rehash of items that had already appeared in *Doctor Who Weekly* (including a repeat of *The Iron Legion* story presented 'complete' as a "34 PAGE EPIC"). This was a different publication that I was hoping would become a seasonal treat – just imagine the Autumn, Winter and Spring editions that would follow.

"We know now, of course, that that wasn't quite the reality but any additional *Doctor Who* comics were going to be very welcome indeed. One month later, in September 1980, the weekly itself became a monthly but the idea of seasonal issues continued for a long time. Forty years later it is the Summer Specials from the 1980s that have a little place in my heart.

"Cherished memories of reading them on holiday. Days not spent down the exhibition would be days spent flicking through them, copying drawings from the strips and attempting to retain the information contained within.



It doesn't matter that I now own four versions of *The Iron Legion* in various different publications because no real fan could ever be bored of looking at the incredible artwork by Dave Gibbons. In particular that first frame of the TARDIS landing outside a shop that always reminds me of the local newsagents I found myself in back in 1979. They sold Jelly Babies too!"

Since the first report in 1980, *Doctor Who Magazine* has published a number of articles relating to the Blackpool and Longleat exhibitions. Here is our pick of the best.



***Doctor Who Monthly* (June 1981)**

Issue Number 53 saw Jeremy Bentham visit the new *Doctor Who* exhibitions at Blackpool and Longleat. The report tracked the changes that had taken place since the previous season and described Blackpool as “very much the flagship”.

Readers were given a potted history of the Blackpool venue and a detailed report of the exhibits on display in 1981.

Bentham concluded his piece by warning potential visitors that it “might be the last chance to witness the Tom Baker era in all its glory”.



***Doctor Who Monthly* (June 1982)**

In issue Number 65 the *Gallifrey Guardian* had a one page report on the changes to the two *Doctor Who* exhibitions for the 1982 season.

Declaring “They’re open again for the ninth summer in succession” it went on to say “both exhibitions have been extensively updated with new sets, costumes, photographs and monsters from the season just finished on television”.

It also paid tribute to Julie Jones for trying “particularly hard...to have an equal balance of material across the two venues”.

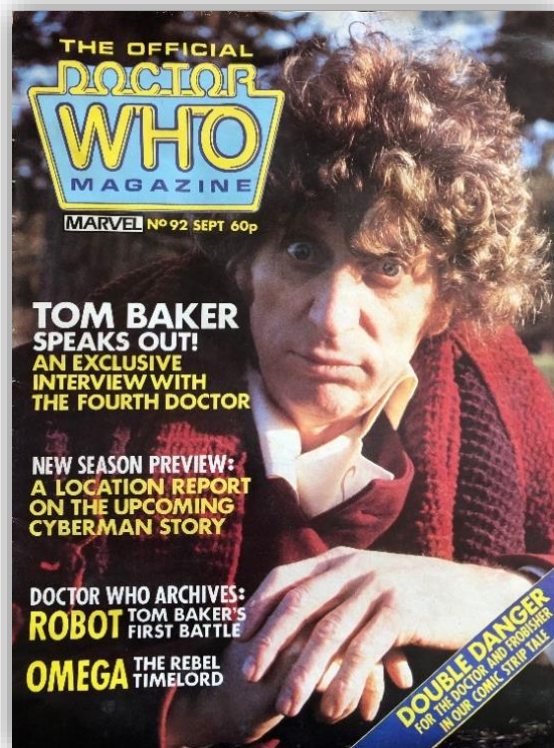


***Doctor Who Monthly* (February 1983)**

Issue Number 73 contained a four page article entitled “*History of the Doctor Who Exhibitions*”. This was the first time anyone had attempted to tell the story of how Longleat and Blackpool came to be after the Science Museum *Special Effects* exhibition went on tour to Middlesbrough.

It also explained that the items were originally destined for Liverpool but this became impractical due to the industrial power cuts that were happening at the time.

The article also hinted at future exhibitions that were being planned for in London, America and Australia.



***Doctor Who Monthly* (September 1984)**

Issue Number 92 contained a “*Doctor Who At Blackpool And Longleat*” feature written by Gary Russell and accompanied by photographs from Robert Moubert.

The report focused on the items that were on display in 1984 but it also recognised the ten years that had passed since “Jon Pertwee opened the first major *Doctor Who* exhibition in Blackpool”.

Russell was impressed with everything both venues had to offer and his only advice for BBC Enterprises was “a few more lights and a nice big photograph of William Hartnell”. This was in reference to a wrongly labelled image of Richard Hurndall.

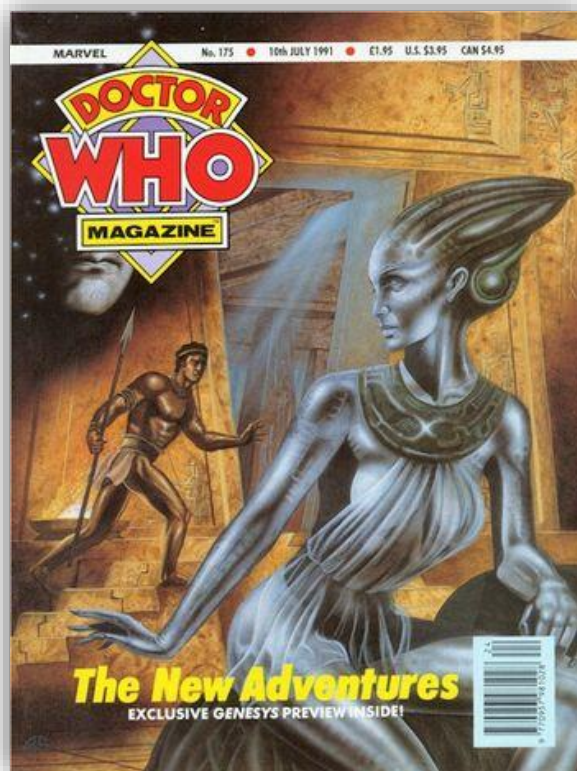


Doctor Who Magazine (August 1987)

Issue Number 127 contained a three page report written by *Doctor Who* model maker Stuart Evans looking at the relaunched Longleat exhibition.

Evans began his piece by updating readers on the closure of Blackpool and subsequent "plush touring caravan aimed solely at the American market" which had "left the majority of the programme's more ardent British fans feeling somewhat neglected."

The rest of the article is a very positive review stating "this year it's something rather special and is well worth travelling a long way to see".



Doctor Who Magazine (10th July 1991)

Issue Number 175 had two exhibition related pieces. The first was a report with photographs by Philip Newman called "Longleat Legends". This 1991 review of the venue states it is "the only remaining showcase of the heritage of the world's longest-running science fiction series."

The second article is a wonderful interview with exhibitions legend Lorne Martin written by John Nathan-Turner. It covers the history of *Doctor Who* exhibitions and includes the heart warming story of one of Lorne's trips to Blackpool with Tom Baker. On the way back Baker asked to be driven to Liverpool for a radio interview and a surprise visit to a children's hospital.



The Not So Long And Winding Road

Looking back to 1984 when *Doctor Who* landed
a little further down the coast



Above: Philip Brennan at the 1984 International Garden Festival in Liverpool. Photograph © Philip Brennan

"In an attempt to reverse years of shameful neglect of this great city, the decision was made to present Britain's first *International Garden Festival* in Liverpool in 1984. The festival took place between May and October and covered 230 acres of what was previously waste ground. It attracted over 3 million visitors and I was one of them!"

"I visited with my family one glorious midsummer day but my memories are rather hazy. I was well on my way to becoming a huge Beatles fan so I have good memories of a large Yellow Submarine in the centre of the Beatles Maze.

"Naturally, my main memory is of a small display of not-exactly-screen-accurate replicas of the TARDIS, K9 and a trio of Daleks (one battle-damaged) as part of the BBC Children's Television Garden.

"Of course, this bothers me not at all now but ***children's television*** - the very thing to get a 14-year-old *Doctor Who* fan's hackles rising!

"The display could be viewed from outside or from within the BBC Children's Television marquee which also offered postcards for sale.

"Once the festival was over, these crazy Kaleds went on a magical mystery tour and the moulds from which they were made were used in the construction of the four new Daleks knocked up for *Revelation of the Daleks* the next year.

"It's rather nice that the Scouse Daleks got a ticket to ride from the banks of the Mersey to the snowy wastes of Necros."

Philip Brennan



“When you’re offered a day out with a friend at an International Garden Festival – hello Deborah! – and you’re not yet into the gardening phase of life (put that in your life cycle model and smoke it Sphinx!)...you take it. Or at least I did back in 1984. In the words of the late Douglas Adams (shouldn’t everything be?)...I have *hidden shallows*.

“To me, festivals come in two shapes, Rio (cue an awful Carmen Miranda impersonation with the fruit bowl on m’head) and the Jewish ones where – and I kid you not – the biblical English instructions for the liturgy instruct participants to eat their meal in ‘joyous solemnity’.

“Garden festival? If you want plant life to sing and dance then surely you have to find a door that only opens to, ‘Herbidacious!’... Damn! I’ll have to change my password again. Herbidacious99? H3rb1d4c10u5? Sorry. Always on the job. That’s me. (*Little Shop of Horrors* came much later...just waiting for the musical version of, *Seeds of Doom* now. Of course with Harrison Chase’s recital, we were half way there. No. I’m not going to describe my envisioned dance routine for the Vervoids; this is about a family outing.)

“Maybe we went at the wrong time of year? Should there be a wrong time of year for a garden festival? After all, Blackpool is famous for its Winter Gardens. (I still have the, ‘Are we there yet?’ feeling that was never satisfied when we went there that week of the opening of *the* Blackpool Exhibition... (q.v.) and no gardens were apparent. ‘Where’s the playground Mum?’.)

There’s a Whovian link in everything if you look for it. (A bit like my turning round every conversation at the university to cyber security. The Dean wagered that I’d fail when we were interviewing a bright vulcanologist. The Dean still owes me a beer...)



Above: The Liverpool International Garden Festival TARDIS Photograph © Daniel Dresner

“But we arrived at the Liverpool festival on one of those British Sundays when all the seasons were there to play for so that the challenge of ‘dressing appropriately’ would have Captain Scott crying into his Kendal Mint Cake. It looked as if the only outright Whovian link was the plastic celery pinned to my all-weather suede jacket. As usual...it was to be proved otherwise.

“With a squint, and a definite resolution of keeping it from my travelling companions, one might say that some of the pavilions had the air of a Kastrian dome (or a cut-price Eden Project – no, not the Nightmare one – sorry Liverpool). But then it all changed. Hours of planning and planting by so many artisans were wasted on a bloke who’s head was turned by a glass case in which were captured none other than the Master’s intellectual nemesis themselves – The Clangers (and the most stable source of nutrition in the multiverse: the Soup Dragon).

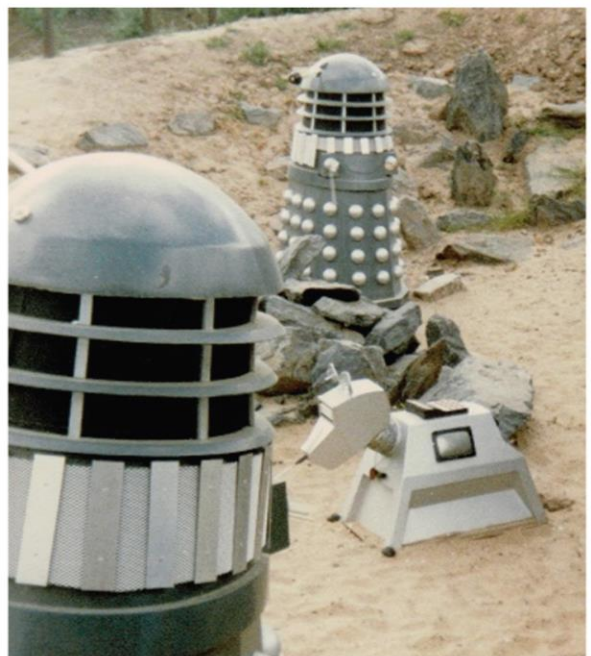


"Back in the 1960s, the 'Dalek films' (Cushing is canon!) promised us that we'd be so close to the Daleks that we could 'feel their fire [extinguishers]'. And here were the Clangers. They were so close that you could admire how the highways and byways of evolution had brought those aliens into corporeal existence without dropping a stitch. One sensed the finger of a Begonia Pope in the interstellar knitcraft here. I remember the late Tim Brooke-Taylor questioning the claim that if The Muppets weren't real, 'how could they sing and dance and make sophisticated funny remarks'; it is so with the Clangers. I'm with Roger Delgado on this one.

"Bursting out of the BBC Pavilion with the joy of feeling that 'first contact' has just been made, and dazzled by the sudden and rare appearance of a big, yellow thing in the sky, the moment was musically framed by the playing of a theme tune that introduced us to (a) *Doctor Who* at tea time, and (b) cheese salad. (Come rain, shine, and all the other machinations of the weather in the North East of England, cheese salad was our regular Saturday night supper. Actually, given that it was our evening meal and hadn't been preceded with afternoon tea ... 'Eat-your-bread-and-butter-before-you-take-a-biscuit.' ... this was probably classed as 'high tea'[1].)

"As our eyes adjusted, there was the TARDIS, K9, and a gaggle of Daleks. The latter wobbled in various states of combat, disrepair, and the usual just-out-of-proportion and wrongly-bevelled skirts that have fans wailing more than the average resident of Jesmond arguing over whether it's 'dinner' or 'supper' (see *above*). But they were there! Police Public Call Box! K9! Daleks!

[1] Doubtless Draconia and Earth have fought bloodier wars over lesser definitions of etiquette.



Above: K9 surrounded by two Daleks at the Liverpool International Garden Festival in 1984.
Photograph © Daniel Dresner

"Still this was in a period where anything Whovian was succour to the fans whose peer groups comprised beings with rolling eyes and a penchant for changing the topic of conversation. Metrics are important. In those days before digital cameras – and certainly before digital cameras on just about every mobile 'phone – it was usual for the Kodak Instamatic to appear from a pocket, bag, or satchel, and for a carefully framed shot to completely fail to capture the atmosphere. That one photograph would languish on the reel until developed a year later, often tending to come out in the same uniform purple as the film continued to fizz a little after the initial exposure of those earlier clicks.

"One photo. Really? I took five before we left..."

Daniel Dresner



Above: The TARDIS, K9 and 'battle damaged' Dalek. Left: Two Daleks stalk the TARDIS.

Below: Close up of the K9 model.

Photographs © Daniel Dresner





Above (from left to right): Seven year-old Steve Swinburn with his middle brother Richard and youngest brother Michael at the Liverpool International Garden Festival in 1984. *Photograph © David Swinburn* Right: Jenny Shirt at the same location in the same year. *Photograph © Jenny Shirt* Below: Official postcard that was on sale. *Courtesy Philip Brennan*





Glory Days

Phil Singleton describes visiting the Blackpool exhibition at the beginning and at the very end



"During the early 1970s family summer holidays were spent touring the UK with a caravan in tow, and on one such occasion in 1974 we parked up in Lytham St Annes on the Lancashire coast. In the caravan site office this giddy 10 year old spotted a BBC leaflet plugging *Doctor Who* exhibitions. One was in some place I'd never heard of called Longleat, but the other was in Blackpool, a couple of miles up the coast. Wow!

"The leaflet informed me that not only would I be "travelling through time and space", I would also "defy the daunting Daleks." The chance to meet - and defy - the Daleks filled me with excitement and terror. I remember telling my Dad that I would be exploring planets and the Daleks would be there. "Are you sure?" he quizzed. I was sure, the leaflet was clear.

"When we neared the exhibition, the entrance was unmistakeable, it was the TARDIS. A lot bigger than it was on TV; that was odd I thought. Mum asked staff how long it took to go through. "About 20 minutes". What? How do you have an exciting adventure with Doctor Who and the Daleks in just 20 minutes?! My parents left me to face the unknown a-l-o-n-e. "We'll come back for you in 20 minutes," confirmed Mum.

"Having to descend a flight of stairs into the exhibition added to the trepidation. What was waiting to greet me down there? Dinosaurs - straight from the recently televised *Invasion of the Dinosaurs*. I couldn't believe it. I'd just seen these on TV and now I was looking at these miniature marvels with my own eyes. Thrilling was the only way to describe it. Turning the corner, there were more model sets from the same story.



Above: Phil's remnants from his first visit in 1974.
Courtesy Phil Singleton

"My head was in a whirl from the initial shock, but at the back of my mind I was eager for my chance to travel though time and space and defy the Daleks, so proceeded with pace, pausing momentarily at each display until I saw it - a gold Dalek. My last encounter with a gold Dalek had been watching *Day of the Daleks* two years before. Here it was, for real. This was becoming overwhelming.

"Next to the Dalek was a doorway. Passing through I found myself in the TARDIS console room, it was impressive - my adventure through time and space was about to start! I hesitated when I realised nothing much was happening apart from a smattering of people meandering around going "Oooh, look at that". Perhaps the main event would start when I exited the other side?



"No matter, I could wait, I was in the Doctor's actual console room, and it was breath taking. Around the sides of the circular room there were monsters in their own settings, either held captive or about to break into the TARDIS. I looked mesmerised at the console itself, wanting to touch it but not able to reach far enough over the barrier. If I wrote my initials on it, would I be able to spot them on TV? There was someone stood close-by, perhaps a member of staff, so that ruled it out. I didn't have a pen on me anyway. Looking around, there were various displays catching my eye, but I was now desperate to begin defying Daleks so I made for two of them I'd spotted lurking in a cave over the far side. If memory serves me right, one of them moved back and forth as I approached. I was fired up, and having passed the gold Dalek without incident, I was as ready as I'd ever be. What now? I can't climb in the display, it's too high. I'll see what's through the next door, that must be it. The sight that greeted me was a shocker. A small kiosk and stairs leading out. My heart sank. That's it?! I want to travel through time and space.

"To make matters worse, I'd only been in the exhibition a mere 5 minutes, not even the estimated paltry 20. Time to think on my feet; character building for this bemused youngster. I hung around for a few minutes in the console room taking the time to look at all the displays properly. Other visitors made their way around; nobody was complaining or demanding Dalek defiance. I found myself debating whether or not this console room was actually the one used for filming. I so wanted it to be, but I'd not noticed display areas around the sides on TV, or the extra banks of controls for that matter. What would be the point of writing my initials if this wasn't the real one? I convinced myself the console was genuine, but the perimeter was for exhibition purposes only.

"By now ten minutes had passed, so I wondered if I could go back beyond the console room and look at it all again from the start. This would be going against the flow, but I plucked up the courage to ask the chap, who was still standing around looking important, if I could go back through. "Yes of course". He was surprisingly pleasant, yet I was convinced he knew about my evil 'writing on the console' thoughts. Back through I went, and second time around I could enjoy it all the more, without the stress of a forthcoming battle with the Daleks. Painful though it was, I had finally accepted the truth.

"I stretched out my visit to the agreed 20 minutes. On the way out I bought a postcard which depicted the Dalek display, it's all I could afford, I only had a few pence on me, it never occurred to me there would be things to buy. I emerged into the world above ground to my waiting parents. "How was it?" They had no idea what I'd been through. How could they? It was a life changing experience; I could never trust a promotional leaflet again. Whatever my young mind had imagined, the exhibition had, after all, proved to be an adventure, not perhaps in the way I'd anticipated, but one that left an indelible mark on my psyche. I'd definitely been into battle down there, if only with myself.

"My two souvenirs, the BBC leaflet and the postcard went on to lead interesting lives. A year later when Weetabix produced their first set of Doctor Who card figures, I cut up the leaflet and used bits to adorn a couple of envelopes I kept the figures in. As for the postcard, I looked after it, storing it carefully between two books on a shelf. Then at some point I bought a tub of Mattel's Slime, a vile substance masquerading as a toy. I kept this on the same shelf. One day it fell over and the Daleks suffered a sticky fate. Perhaps this was the moment I finally defied them? It was ten years before I was to visit again, and again, and again.



Blackpool Exhibition 1984-85

Monday, 16th July 1984.

"A decade after my only previous visit, I returned. The Graham Williams years never sat well with me, however a return to a more earnest tone of storytelling during the John Nathan-Turner era had turned me into a dedicated fan once more, albeit now an adult one.

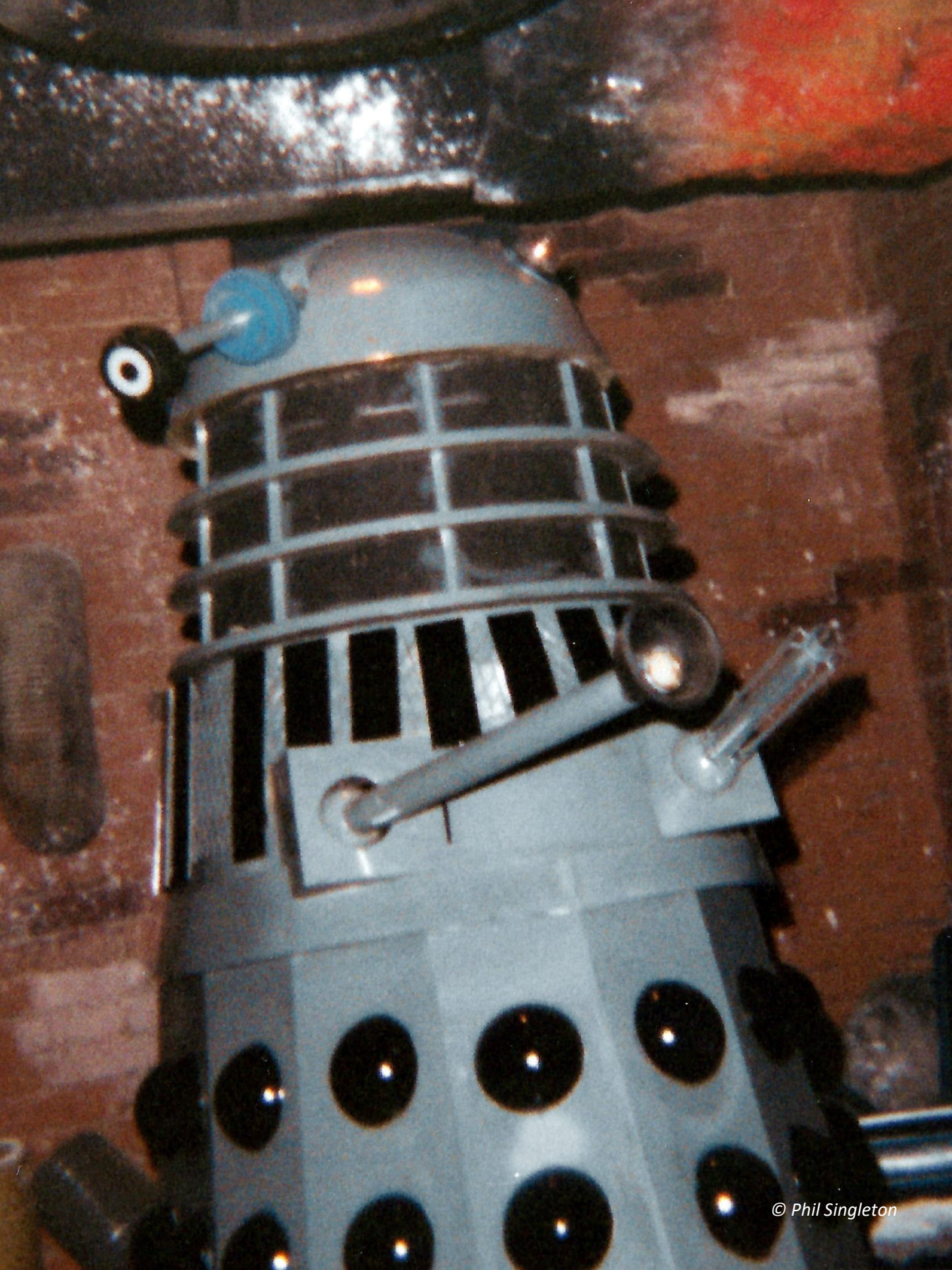
"Living near Stockport, Blackpool was only an hour or so away and I felt another look was overdue. A mate of mine, who wasn't a fan but had just passed his driving test and had a car, was up for a day out. I remember, on arriving in Blackpool, we went in a pub and I'd had a few midday beers by the time we went to the exhibition.

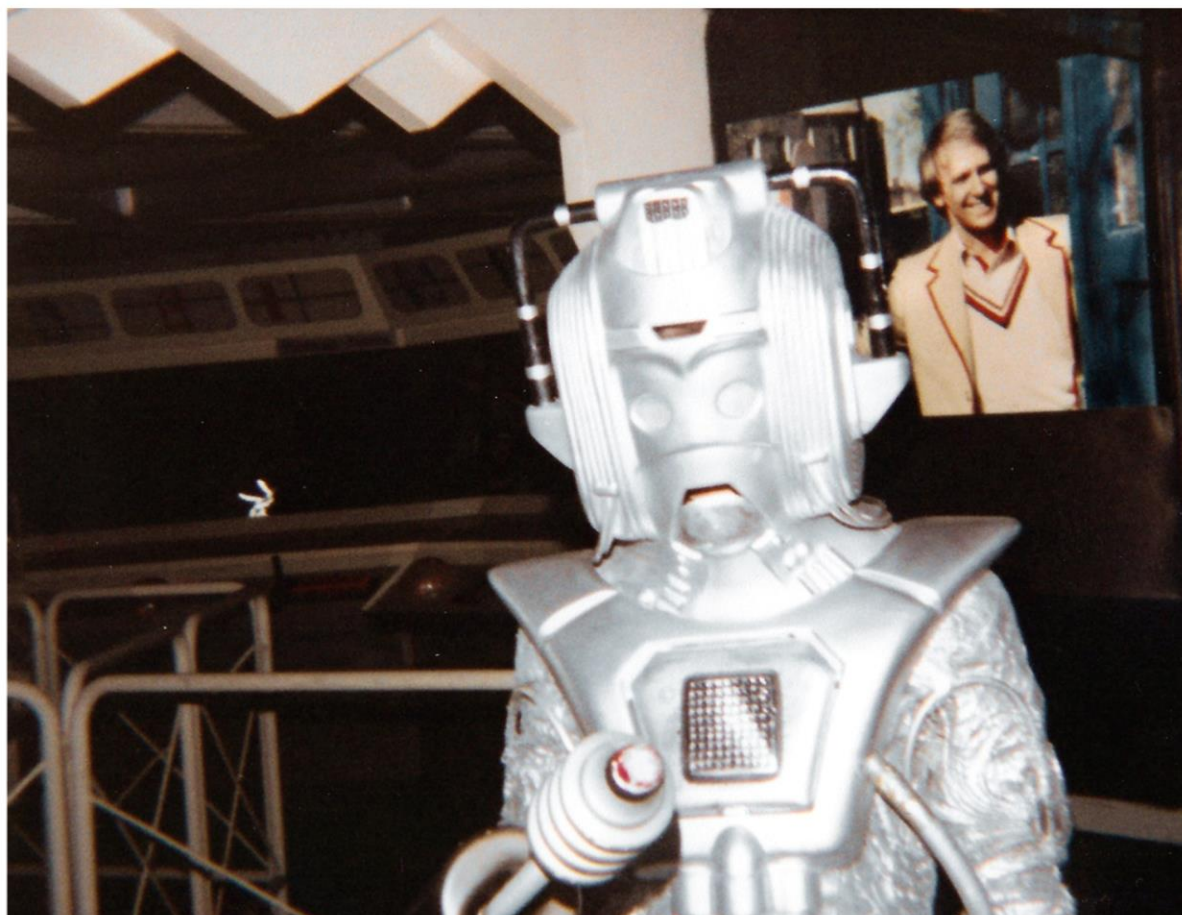
"I had my cheap camera on me; you had to plug a strip of flash bulbs into the top to use indoors. I had one such strip which rather limited the number of pictures. My photography when sober was poor, perhaps it was better when intoxicated? Blurred vision or not, it was so good to see bang up-to-date exhibits such as Sharaz Jek, Tractators, Sea Devils, and even the Myrka, which looked as bad as it did on TV, but that was hardly the point.

"The *Resurrection of the Daleks* set was a highlight, but perhaps the decaying Master stole the show for me - *The Keeper of Traken* had been a pivotal story in reigniting my Whothiasm.



Right (from top to bottom): Sharaz Jek from *The Caves of Androzani*. Davros was part of the *Resurrection of the Daleks* set. The decaying Master from *The Keeper of Traken*.
Photographs © Phil Singleton





"Throughout, there was a Cyberman wandering around the exhibition, and I'm not sure what led up to it, but it strangled me and held its grip until my mate had taken a picture. What more could you ask for from a day trip to Blackpool?"

"In the months that followed I'd set myself a task; to track down local fans with access to old *Doctor Who* episodes. I really wanted to see *Day of the Daleks* and *Invasion of the Dinosaurs* again.

"By the following summer, this quest proved a success beyond my imagining. Hartnell and Troughton episodes?! Amazing. With my new found Who-friends, it felt as if summer '85 was spent at the Blackpool exhibition.



Photographs © Phil Singleton



Sunday, 5th May 1985.

"An indelible experience. The exhibits were terrific as always, especially the *Revelation of the Daleks* display. However, they would all take second place as the day unfolded. Conversations were struck up with staff and I soon found myself inside the Dalek which sat outside the entrance. One of my pals then emerged from the doorway dressed as a Cyberman. We were providing the entertainment.

"Time for some fun. I sat inside the casing, perfectly still until some child decided to be brave and approach. The expected scream pierced the air when the eye stalk was suddenly swivelled. The shriek was followed by the laughter and the sound of parents comforting their child. No harm done.

"Then it was time to sit still once again and wait for the next victim. Around the corner came a burly chap, clad in a bulging Celtic shirt, swigging from a can of beer. I heard him pass a derogatory remark in the direction of my friend, the Cyberman, who wisely moved away to mix with the children milling around. Through the Dalek mesh I could now see 3 or 4 beer swilling Celtic fans, the loudest of whom sauntered over to the Dalek, my Dalek, peered in and squinted.

"Whether it was through devilment or fear, I jerked the Dalek forward towards him. He leapt backwards with shock. There was a humiliating roar of mocking hilarity from those in the vicinity, including his own mates. He went ballistic and I thought I was going to die. With a tirade of abuse and threats that would have made Davros blush, I sat paralysed as he continued. "You have to come out sometime." This shook me to the core. His pals, who were still laughing, took hold of him and escorted him away.



Photographs © Phil Singleton

"The incident had attracted a bit of attention and the pavement felt packed full of prying eyes, all wondering just who was sat inside the Dalek casing. I wasn't ready to come out. It must have been a further 10 minutes before my concerned friends, including the Cyberman, could coax me out. I've had a certain amount of sympathy for the plight of a Dalek ever since.

"Did anything else happen of note that day? I tried on a Cyber helmet and got strangled by a Cyberman yet again.





Sunday, June 23rd 1985.

"Seven weeks later and we were back again. This visit was a straight forward affair; taking more pictures of exhibits and hanging around outside. I spent some time as a Dalek operator once more, this time without incident. I'm not sure I ever overcame my previous trauma; I was far more cautious waving the gun, sucker stick, and eye piece around.

"An accidental positive of hanging around the exhibition was meeting and chatting with other fans, especially when it came to trading episodes. By the end of the summer I either had copies of, or had access to, decent quality copies of all known surviving episodes.

Phil outside the exhibition on 23rd June 1985.
Photograph © Phil Singleton

"Six days later I would meet the Doctor, Colin Baker, in person for the first time, at the Fan Aid convention in Bath. Then on 25th August, I met him for a second time at the Bolton Show. Despite being located in a tent on a wet and windy day, he was in terrific spirits signing autographs, and as a real bonus for the young children, he was in full costume.

"Could the summer get any better? It could, in five days time there was another unmissable event taking place back in Blackpool.

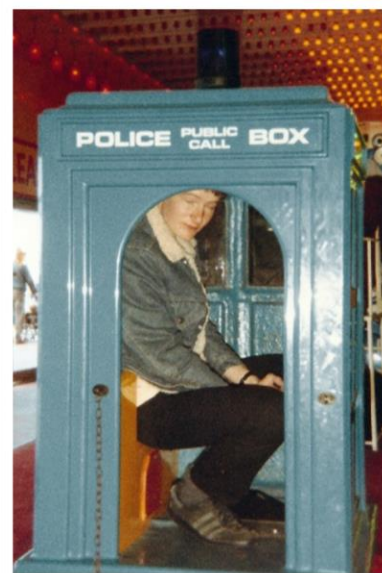
Friday, 30th August 1985.

"Colin, Nicola and John Nathan-Turner at the Blackpool Exhibition - this was a once in a lifetime opportunity. This date was my last day working - a year's student placement - prior to returning to Sheffield Polytechnic for my final year. So I lied, telling my lovely employers I had to finish a day early to sort out my student accommodation. I gratefully accepted my cards, gifts and good luck wishes on the Thursday and said goodbye.

"In contrast to the earlier summer visits, the place was heaving. It was heartening to see. I desperately didn't want it to be a poor turn out. The queues were long, it was cramped and sweaty, and the three stars we'd come to see were trapped in the middle of the console room. Not an environment for the claustrophobic or anyone caught short. Unsurprisingly, it was bustling with nervous excitement.

"My two recent encounters with Colin ought to have soothed my nerves, but I'm not sure they did. Colin was again in costume, and Nicola was, well, breath-taking. All three guests remained remarkably pleasant and patient throughout. Perfect professionals. I got a couple of things signed, my copy of John's *TARDIS Inside Out* book and the cover of DWM 103 which had a fabulous shot of Peri and the Doctor on the cover. On meeting John I said I'd like to see *The Sea Devils* released on video. He gave the impression he had taken interest in this request, which is all you can ask.

"On exiting the exhibition, still buzzing and in need of a gradual Who-come-down, what better than to go into the nearby arcade and climb into the kiddie TARDIS, put 10p in the slot and find out I was too heavy for it to move. I'd spent the summer acting like a big kid after all. It's only a children's show. Isn't it?"



Photographs © Phil Singleton





Bootleg Blackpool

Tracking down the unofficial side of *Doctor Who*

One downside of growing up in the 1970s was a distinct lack of readily available *Doctor Who* merchandise. For many fans a visit to the Blackpool exhibition meant an opportunity to spend precious pocket money on official items. But over the years there has been another side to the collecting experience – unofficial items that were not authorised by the BBC.

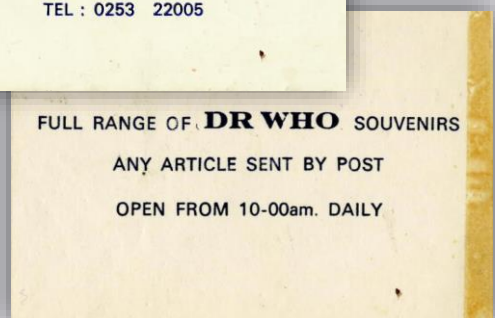
“My Uncle Ken and Auntie Gloria moved from Stoke to Blackpool in the early 1970s to run the Beach View bed and breakfast hotel on Princess Street and later the Lindale Café just across the road. This was fortunate for me as it guaranteed many trips up North to stay with them and spend time with my cousin Lesley. Usually it was my ‘little’ Nan who took me. Inevitably she would end up being the one who looked after us both, carting us around town and generally spoiling us rotten.

“Being pre-1974 the exhibition was yet to open so our days would usually be spent in the ‘slots’ where Nan would play BINGO and Lesley and I would be given a pile of ‘coppers’ to keep us entertained. Once we had spent up we would walk back down Dale Street and have a quick stop off at the newsagents. They always had a range of American comics on display outside and more often than not I would be treated to the latest issue of Batman. Even more excitedly this would be accompanied by a Nestlé *Doctor Who* chocolate bar. At the time they had Jon Pertwee’s face on the wrapper but I was more interested in the tasty contents inside. It was the perfect accompaniment to reading stories about the Dark Knight.

“Breakfast time at the B & B was also a *Who* themed affair. At home I was never allowed to have the little variety size packs of Kellogg’s cereals. In Blackpool it was a case of helping yourself!



Above: 1970s *Doctor Who* goodies. Below: Advertising card for Blackpool. Courtesy Christopher Hill.



“Further delight came in finding a pocket sized pack of Sugar Smacks featuring the Third Doctor. Being so young I never thought about saving any of the packaging from these consumables. That thought would come a few years later.

WHO'S ALPHABET



Ready to start



Repeat



Cancel previous signal



Courtesy Andrew Middleton

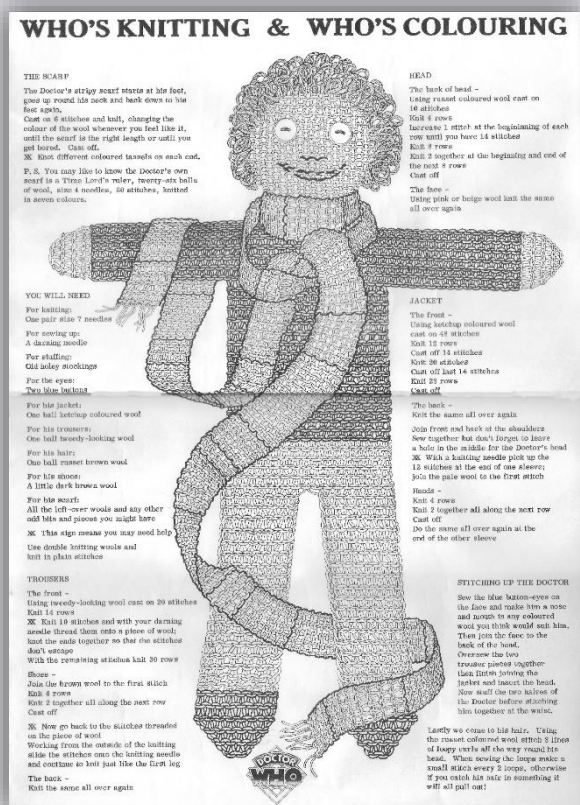
"These TV related promotions were common place at the time. Producers of chocolate bars, cereal packets, sweets, ice lollies and more all saw their profits surge through the inclusion of a recognisable, but often tenuous, link to a range of icons from popular culture.

"The Blackpool exhibition had its own shop dedicated to our beloved Time Lord. Christmas had certainly come early. Finally we could drool over the ever-increasing range of *Doctor Who* related memorabilia. Licenced products included books, jigsaws, badges, postcards and stationery. All official and above board. Or maybe not, for it seems that over the years a few oddities may have slipped under the radar.

"The first piece is a strange Fourth Doctor poster entitled "Who's Alphabet". Andrew Middleton bought one of these from the BBC Enterprises shop in 1975. The only other example he has ever seen was at the '*Doctor Who* and Me' exhibition held at the National Science and Media Museum in Bradford. This exhibition celebrated the 50th anniversary of the show and explored fans' devotion to the series. It ran from 23rd November 2013 to 9th February 2014.

"Andrew asked David Howe if he knew anything about it. David thought it might have something to do with posters designed for children's hospital wards but had nothing concrete to confirm it. He also contacted Edward Russell, who was the BBC brand manager at the time, but he was none the wiser. Even Lorne Martin has no recollection of what it may have been produced for.

"You have to wonder why it was made. Although it was described as an alphabet it clearly shows the Doctor in various semaphore poses emphasised with the elaborate use of his trademark scarf.



Previous page: The 'WHO'S ALPHABET' poster. *Courtesy Andrew Middleton.* Above: The 'WHO'S KNITTING & WHO'S COLOURING' sheet. *Courtesy Jeremy Spencer.* Both of these unofficial items were on sale at the Blackpool exhibition shop in 1975.

"A second Fourth Doctor piece is the knitting pattern/colouring sheet that was on sale around the same time. Jeremy Spencer bought one of these and remembers it came rolled up in a plastic tube. The instructions allowed you to knit your own Tom Baker woollen doll.

"Both items have the *Doctor Who* diamond logo at the bottom of each piece but no further licensing information.

24-30"

1237

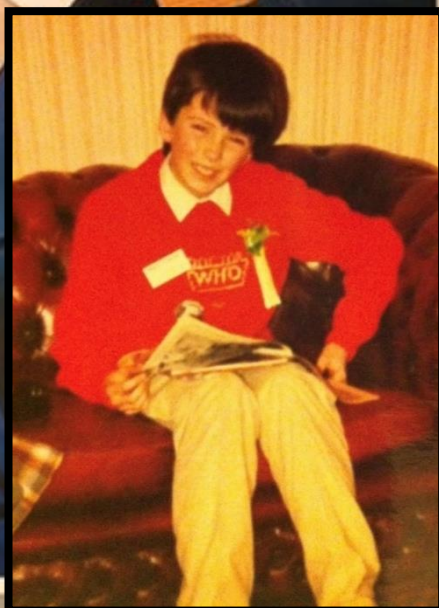
12p

DK

Hayfield



Doctor Who was an obvious theme for knitting enthusiasts. Main background: Hayfield produced this pattern for a scarf and tank top combination. The cardboard Dalek standees were used for promotion by a company called Supreme who operated Renault Dealership showrooms. *Courtesy John Collier* Inset: Kevin McEwen at the 1986 Monster Con event in Liverpool wearing his jumper and celery made by his mum using *The Doctor Who Pattern Book*.





"If you didn't have the skills to knit your own *Doctor Who* related clothing you could always choose to have your own message on a T shirt at one of the many 'Printed While You Wait' shops. Philip Brennan received one for his seventh birthday which he proudly wore when he met Tom Baker at the Blackpool Exhibition the following month.

"Alternatively you could show your loyalty to the series by wearing a badge. Badges were both popular and cheap back in the day and they remained a best seller throughout the life of the exhibition. In Blackpool you could even design your own personalised badge at places like the indoor Springfield Market or the Walk Around market which was just opposite the exhibition on Chapel Street. Being made from nothing more than a stamping machine they were far from exciting but entirely unique. The possibilities were endless. You could have 'TARDIS', 'TIME LORD', 'DALEKS'. Being put on the spot by my mum's offer to buy me one I opted for "DR WHO". Brilliant. I wore it with immeasurable pride for the rest of the holiday.

"There was a slightly more exciting range of unofficial badges on sale at the exhibition in the late 1970s. Ronald Binnie recently purchased three of these from someone who bought them in 1979/80. They are very similar to an Australian range that was made in the 1980s except the designs included Davros.

Above: T shirt printing shop signage on Central Pier in 1977. *Photograph © John Burke.*

Below: (First row) Unofficial badges that were on sale at the exhibition in the late 1970s. (Second and third row) Susan Moore also produced a range of hand made badges featuring classic characters from the series. These were on sale in the exhibition shop in the 1980s. *Courtesy Ronald Binnie.*





Official BBC merchandise list 1981.
Courtesy Graeme Wood.

MERCHANDISE

Confectionery

Cavenham Confectionery Ltd
Cavenham House
Carlyle Road
Greenbank
Bristol BS5 6HR

Easter Egg (only from 1982)

Tobler Suchard Ltd
Miller Road
Bedford MK42 9PD

Battery Operated Dalek

Louis Marx & Co Ltd
Swansea Industrial Estate
Swansea
Glamorgan SA5 4JD

Battery Operated Talking Dalek & K9

Palitoy Ltd
Owen Street
Coalville
Leicester LE6 2DE

Transistor Radio

Shortman Trading Co Ltd
17 South Road
Sully
Penarth
South Glamorgan CP6 2TG

Dalek Bubble Bath & Soap

Water Margin
PO Box 2
Caerphilly
Mid Glamorgan CF8 100

Board Game

Games Workshop
1 Dalling Road
Hammersmith
London W6

Enamel Pendants

S Weiner Ltd
Swan House
New Wharf Road
London N1 9SF

China Tardis Money Box & Mugs

A B & Son
3 Longore St
Wallaton Park
Nottingham NG8 1AP

Tin Tea Caddy

Avon Tin Printers Ltd
No 1 Factory
Imperial Works
Hudds.Vale Road
St George
Bristol BS5 7HY

Stereo Pictures

GAF View-Master
PO Box 70
Blackthorne Road
Colnbrook
Slough SL3 OAR

3-Dimensional clay pictures of Doctor Who & Daleks

Remus PlayKits Ltd
PO Box 24
Plymouth PL1 1XE

CLOTHES

T-Shirts/Sweat Shirts with K9 motif

Miles Bros. Enterprises
Badgers Wood
Cadbury Camp Lane
Clapton-in-Gordano
Bristol BS20 9SB

Briefs

British Home Store branches

Cotton Scarf (not multi-coloured)

Aristocrat Textiles Ltd
Hersey Road
Caister
Lincolnshire LN7 6RG



Official BBC merchandise list 1981.
Courtesy Graeme Wood.

BOOKS

Novels & others
('Programme Guide' to be
published in May, 1981)

Target Books
W H Allen
44 Hill Street
London W1

Annuals/Jigsaws

World International Pub. Ltd
PO Box 111
12 Lever Street
Manchester M60 1TS

K9 Books &
Technical Manual

Sparrow Books
3 Fitzroy Square
London W1

A Day With A TV Producer

Wayland Publications
49 Lansdown Place
Hove, East Sussex BN3 1HF
(£3.25 + 35p p&p @ November 1980)

Doctor Who Monthly Comic
Marvel Comics
Jadwin House
205-211 Kentish Town Road
London NW5

RECORDS (all BBC)

Doctor Who Sound Effects LP
(REC 316) (Cassette: ZCM 316)

Doctor Who Theme Tune Single
(RESL 80) Released September 1980: sales @ May 1981 = 20,000

Genesis of the Daleks LP
(REH 364) (Cassette: ZCR 364)

EXHIBITIONS

Blackpool Promenade

Longleat House
Warminster
Wiltshire

}
}
}
}
} please check for
opening times

Madame Tussaud's
Marylebone Road
London W1





“The connection between Blackpool and unlicensed *Doctor Who* doesn’t stop at just merchandise. In 1986 the annual *Hot Ice Show* at the resort’s Pleasure Beach staged a version of “*Dr Who And The Daleks*”.

“Unlike the theatre productions *Seven Keys To Doomsday* and *The Ultimate Adventure* this presentation does not appear to have had any official backing from the BBC. The costumes and props seem to have been made by the team working at the Ice Drome rather than using original items from the TV series.

“Kevin Stout took these photographs and recalls seeing the Dalek being pushed across the ice by the skater playing the Sixth Doctor. It’s probably best to not mention the TARDIS model that was used, if only for the sake of Clayton Hickman’s sanity.

“It is not known if the plot bore any similarity to either the televised serial or film version but it is fair to say that the production did not help to convince the general public that the programme was ‘cool’.





DR WHO



NEWS

ON ICE

THE DOCTOR AND PERI HAVE BEEN RE-CAST... no, don't worry, not on TV, but for an eight minute Dr Who adventure on ice as part of a 2 hour Ice Spectacular at the Ice Drome, Blackpool Pleasure Beach.

Two professional ice skaters will take the parts of the Doctor and Peri, and it is hoped that Colin Baker will pop in some time to see the show which runs from June 14 - November 1. Colin opened the "Space Invader" ride at Blackpool two years ago.

For more info 'phone Blackpool 41033.



*The current incarnation's production office s
Kate Easteal, will
on 'til at least th
the year.*

From Celestial Toyroom, August 1986

As you read this it may be too late, but

TDIT



"The following year saw the arrival of a new *SCI-FI Exhibition* on the Golden Mile that was managed by Louis Tussaud's. The advertising board outside listed a number of science fiction franchises including *Doctor Who*, *Star Wars*, *Aliens*, *The Fly*, *Westworld*, *Invisible Man* and *The Martian Chronicles*.

Clockwise from above: Some of the exhibits that were on display at the *SCI-FI Exhibition*. Photographs © Kevin Taylor.





"One person who visited was Hylton Collins. He remembers going in the summer of 1987.

"It was produced by the waxworks and the person in charge of it was called Miss Grange. It featured things like a couple of aliens from V, a sand person from Star Wars, the Nostromo and the alien from Alien.

"They also had the original Fly model from the Vincent Price film, the Yul Brynner robot and a robotic horse from Westworld.

"The Doctor Who section had a Tom Baker figure standing alongside the TARDIS and an exterminated Dalek in a setting of Hobbs Lane from Quatermass. Some props were better than others.

"It is fair to say that the quality of the exhibits was below par and not helped by the shoddy sets they were placed in.



Above (from top left): A Cyberman. The Fourth Doctor with the TARDIS and a destroyed Dalek. Davros. Photographs © Paul Davis

"When *Doctor Who* returned in 2005 it triggered the production of a new wave of merchandise both official and unofficial.

"Visitors to Blackpool could try their luck at Coral Island to win a plastic *Doctor Who* stand up figure on the tipping machines. There were a range of characters to collect including the Tenth Doctor.

"Another Blackpool arcade had a *Doctor Who* themed photo booth. It is unclear whether this was licensed or not but it was certainly different!

"When the second Blackpool exhibition opened in 2004 they had a penny pressing machine that would provide the customer with a unique memento to take home.

"Local gift shops were also keen to jump on the bargain bandwagon with various Police Box ornaments being on sale across the resort. I personally find it difficult to resist a TARDIS style variant.



Above: Russ Birks puts himself in the picture.
Photograph © Paul Rowley

Right: Coral Island stand up figures included a Dalek, the Doctor, K9 and the TARDIS.

“Probably the most daring examples of modern day bootlegging was the range of toys that looked remarkably real. I spotted these at Bonny Street market during the Tenth Doctor’s reign.

“One of them was an Action Man sized David Tennant figure which could be bought on its own or as part of a *Rise of the Cyberman* gift set. Unsuspecting buyers may well have been fooled by the packaging which replicated the style of the official toy line produced by Character Options at the time.

"On closer inspection the game might have been given away by the substandard quality of the toys and strange mistakes such as *Tomb of the Cybermen* branded inner box backing.

“Even stranger was the range of imaginary vehicles that could also be bought which included several different cars and a helicopter style toy. These were advertised as having “full function” bump n go action, music and lights.

“There was also a walkie-talkie set featuring the Tenth Doctor and Cyber Controller. In fact most of the items played on the theme of these two adversaries and featured the use of official photographs from the series.

“Character Options had previously released their own 3D walkie talkies set featuring model likenesses of the Ninth Doctor and a Slitheen. This was one of the first items of brand new merchandise that had launched when the series came back in 2005.

“The company has continued to produce BBC endorsed products ever since and their heritage action figure range is particularly popular with collectors as it offers the opportunity to own items we could only dream of in the 1970s and 80s.”



9. In Light & Shadow



Northern Lights

John Collier traces the story of *Doctor Who* at the illuminations

Doctor Who has a long association with the Blackpool Illuminations stretching back to 1975 when Tom Baker, Elisabeth Sladen and Ian Marter had the honour of switching on the lights.

The cast members arrived in town the night before, attending a banquet with the Lord Mayor. Sladen was accompanied by her husband Brian Miller and there were also members of the BBC Enterprises team in tow.

The switch on happened the following evening when a crowd of 20,000 turned out to watch the three stars as they appeared on the balcony in Talbot Square.

Baker was asked to write an article about his experience in the *Reveille* newspaper published on 26th September 1975. In it he explained how he had to rescue the Lord Mayor from Daleks and Cybermen using his sonic screwdriver and some "Kiss Me Quick" hats.

He went on to describe the switch-on itself.

"The crowd was hushed, I pressed the handle and six miles of lights went on. We then toured the lights in Bessie. It was a wonderful evening."

Sladen later wrote about the journey in her autobiography published in 2011.

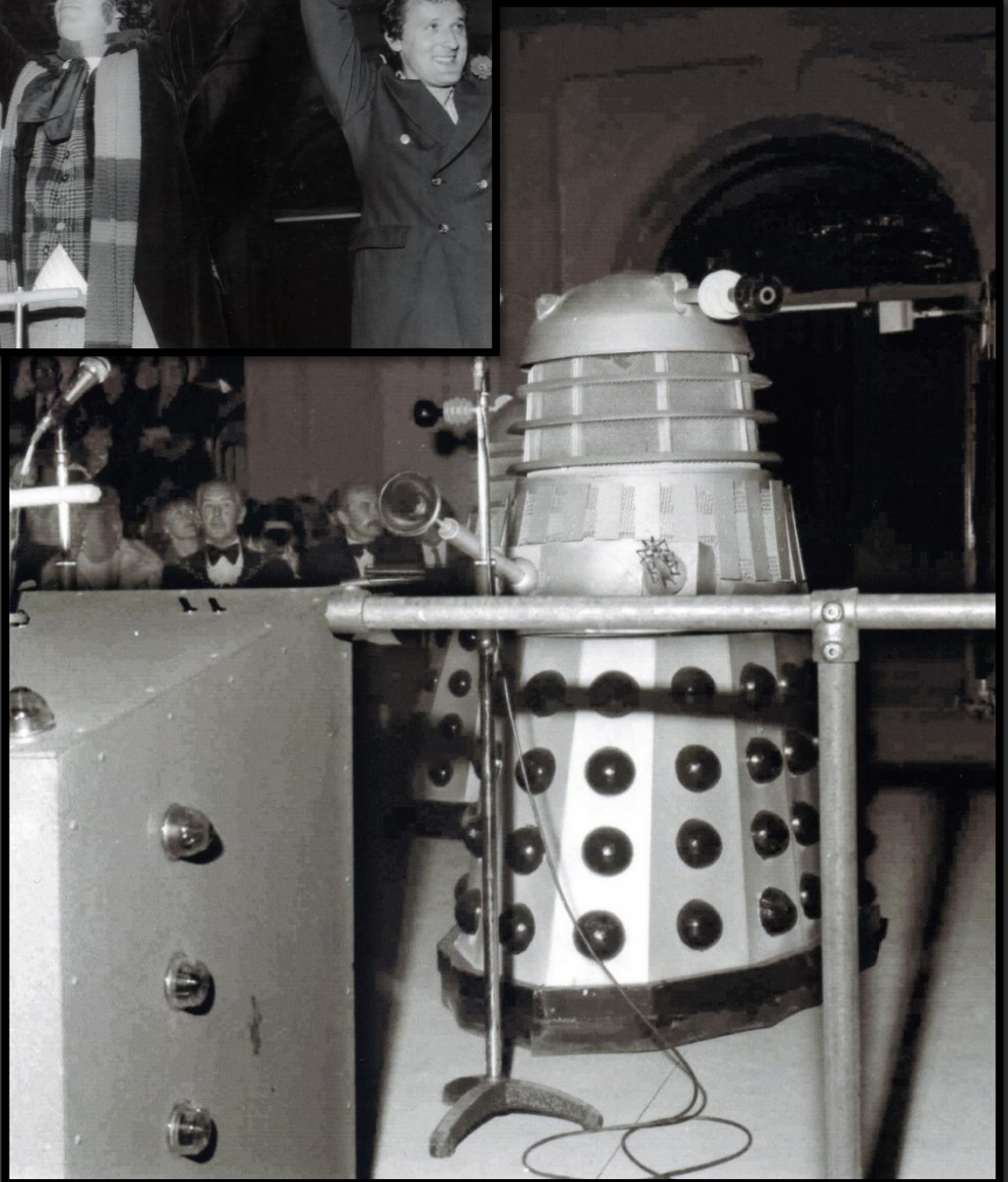
"The crowds were ten deep, all yelling and waving their Doctor Who scarves and toys. Amazing! I just wish I'd had more than a shawl to keep me warm. Trying to smile and wave while you're absolutely freezing takes some acting, I can tell you."

Top right: Tom Baker, Elisabeth Sladen and Ian Marter switch on the Blackpool Illuminations in 1975. Original photograph © Blackpool Gazette colourised by Clayton Hickman. Right: Tom pushes the plunger and writes about his experience in *Reveille*.





A Dalek and friends at the 'Rail 150' Promenade display in 1975.
© Blackpool Gazette courtesy of Philip Brennan



Above top: Elisabeth Sladen, Tom Baker and Ian Marter react to the Blackpool crowds in 1975.
Above right: Daleks invade the balcony at Talbot Square. *Original photographs © Blackpool Gazette courtesy Philip Brennan*

Dr. WHO LANDS BY RAIL TO SEE LIGHTS

DR. WHO travelled from London to Blackpool on Wednesday by British Rail, rather than the Tardis. But his faithful space ship was waiting for him in a quiet Blackpool side street — by courtesy of the local council.

Story: Pictures:

CLIVE TRACEY MARTIN SMITH

Actor Tom Baker paid a flying visit to the resort for a preview of the 1979 illuminations.

And the centrepiece of this year's presentation is a larger-than-life replica of Dr. Who and the Tardis.

The duplicate Tardis was found — not very romantically — tucked away in an assembly shed in the Lighting and Electrical Services Department.

Also on hand was his regular companion — K9, the robot dog — together with a selection of his arch-enemies, the Daleks, the Cybermen, the Wirm and the Zygons.

Tom said: "I'm amazed at the authenticity. It's a great tribute to the resort and the people who have put the display together."

Traditional

But behind the tinsel and the flashing lights — which cost this year an estimated £400,000, and which go on show on August 30 — is a very hard-headed business approach.

Launching Wednesday's show on August 30 — is a very hard-headed business approach.

Launching Wednesday's press preview was Councillor Colin Hanson, a former Oldham councillor, who is now chairman of the resort's

Attractions and Leisure Committee.

A member of the committee for 15 years, Councillor Hanson bemoans the lack of credit which is given to Blackpool's annual illuminations by southern-based tourist interests.

He said: "The English Tourist Board is London-based — so it tends to forget what goes on at the traditional seaside resorts."

"They think that all that matters is London museums. And when they do show any interest in the North, they seem to concentrate on resurrected cotton mills."

"They delight in claiming that the Tower of London can attract three million visitors annually. The Blackpool Lights bring in six million visitors and £50 million each year."

Blackpool may have suffered from the 1960s boom of cheap Continental holidays.

But this is now being reversed, as the 1970s have started from the 1960s boom of cheap Continental holidays.

But this is now being reversed as inflation creeps ever upwards, and with more people taking two annual holidays.

The illuminations are

Punch and Judy will be all lit up (left) when Blackpool illuminations are switched on next month. But the major attraction of the famous lights is likely to be the model of Dr. Who's Tardis (below, left). Television star Tom Baker, who plays the doctor, was at Blackpool to give the Tardis and a larger-than-life model of himself the once-over. Outshining the lights, perhaps, was Linda Lewis (22), making friends with a Dalek (below), after winning the Queen of Blackpool Lights competition. Linda, a croupier, comes from Southport.

financed by a direct contribution from the local rates and from donations by the Blackpool business community.

Councillor Hanson said: "We have to keep pressing the local business men to keep up their donations so that the illuminations develop and thrive."

"Their natural and understandable northern canny makes them reluctant to part with their money, but deep down they all know that their investment pays off in the long run."

Men like Councillor Hanson may be the people who take the policy decision, but the man with the task of making the whole thing work is Mr. Arthur Elliott, the Director of Electrical Services.

Unique

In any other town, he would be just an assistant to the borough surveyor, but in Blackpool he is a chief officer.

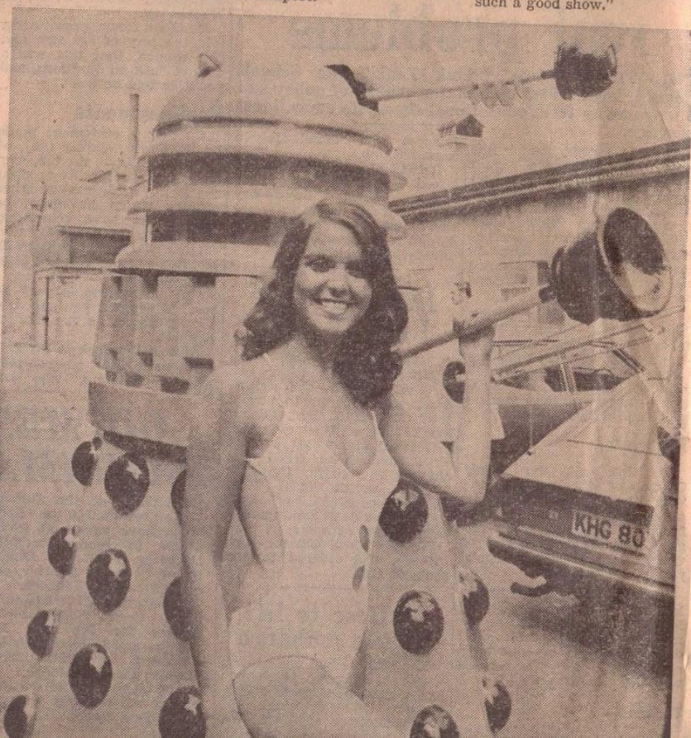
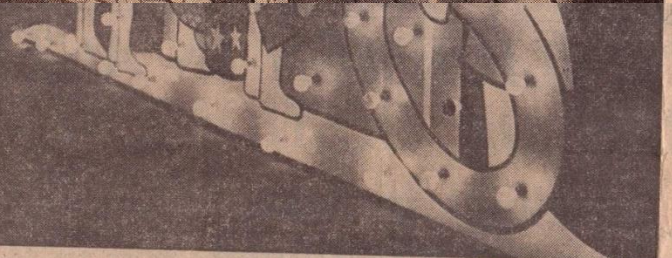
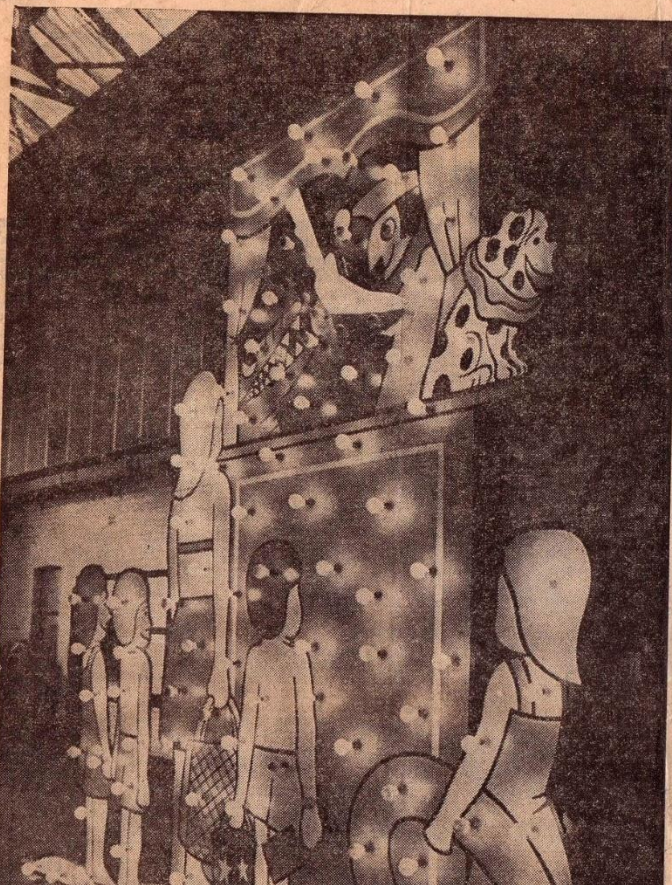
"If any other town," he would be just an assistant to the borough surveyor, but in Blackpool he is a chief officer.

Blackpool he is a chief officer with a big say in the illuminations presentation.

Mr. Elliott, who has held the job since 1974, said: "Although the illuminations are important, I'm still in charge of the usual street lighting and electrical services in Blackpool."

"But it's the excitement of a unique situation which has kept me here."

"It's a business to Blackpool — that's the only word for it and that's why the public get such a good show."



1979 was a year for celebrations. The Blackpool Illuminations were marking their centenary and *Doctor Who* fans were delighted that the show was going to have its own display on Blackpool's northern shore.

The 100ft construction was designed by Alan Cockroft and featured an over-sized model of the Doctor inside his TARDIS surrounded by a few enemies.

The tableau took more than three months to build and cost over £20,000 to make. It was constructed as three different sections – a central piece containing the TARDIS control room and two side pieces.

To the delight of visitors the TARDIS doors rhythmically opened and closed to reveal the Fourth Doctor standing by his console accompanied by K9.

The enemies included three Daleks that looked remarkably like over-sized Palitoy versions. Not surprising as Cockroft had used them as a source of reference. The Daleks were produced from the same mould but were painted different colours – silver, yellow and red.

Next to the Daleks were three 12ft Cybermen moulded in relief. On the right hand side of the TARDIS section was the largest model – a 13ft Giant Robot. Next to this was a machete-brandishing Sontaran, an animated Wirrn and two large Zygons. Most of the models were made from fiberglass and contained various forms of internal lighting.

The display was previewed to the press on Wednesday 4th July 1979 when Tom Baker travelled from London to Blackpool by train to promote it.



Previous page: Article from the *Oldham Evening Chronicle*. Above: Article from the *Daily Express*. Both published on 5th July 1979. Courtesy of Graeme Wood

The publicity event was held at the assembly shed of the Electrical Services Department and was covered by national and local newspapers. Baker was quoted as saying, "I'm amazed at the authenticity. It's a great tribute to the resort and the people who have put the display together."

The *Daily Express* reported that "there were other attractions to light up Tom's eyes in the resort" as he crowned 22-year old Linda Lewis 'Queen of the Lights'.



Alan Cockcroft's original designs show how the sections would blend together. Left: The middle Dalek moved in and out of a cave whilst the other two had swivelling domes. All of them had flashing lights inside.

Right: The three Cybermen had lights in their head pieces and chest units. The Fourth Doctor's head moved and the TARDIS console lit up and had a reciprocating time rotor.



The Wirrn's head moved in a circular motion which in turn controlled its arms which were on wire. The two Zygon's were both static.

K9 trundled around on a track whilst the Sontaran's head moved from left to right. The Giant Robot remained static.



Images courtesy of Blackpool Illuminations Collection.



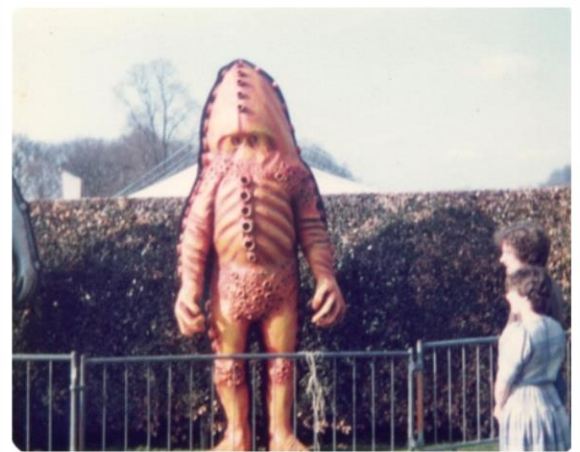
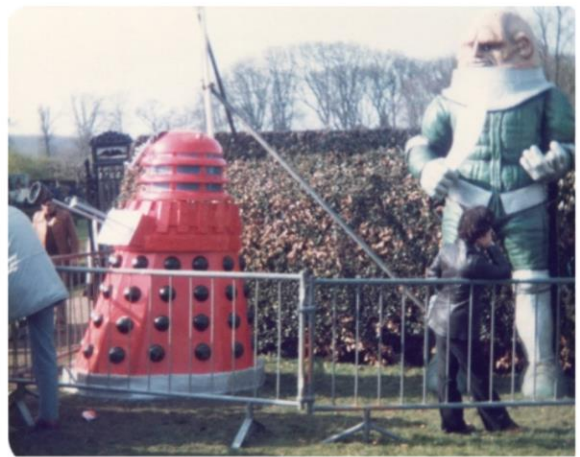


The *Doctor Who* tableau became a mainstay of the illuminations for many years. In 1982 the Tom Baker figure was replaced with a Peter Davison one. Although K9 had been written out of the series his presence remained in the TARDIS interior.

In Spring 1983 selected figures from the Blackpool display were transported down to Wiltshire to be displayed in the grounds of Longleat for the 20th anniversary celebration event.

Previous page: Detail of the Cybermen figures. This photograph was on display in the Blackpool Museum. *Courtesy Simon Palmer* Above: The Peter Davison tableau in 1982. *Photograph © Steven Swinburn* Right: Philip Brennan and his brother Michael standing by the *Doctor Who* tableau and close up of the Zygon figures in October 1980. Both pictures © *Philip Brennan*.





HALF MILE POND

SAFARI BOATS

BBC VISUAL EFFECTS

BBC COSTUME AND MAKE UP

DOCTOR WHO STUDIO SETS

CELEBRATION ENTRANCE

CELEBRATION ENTRANCE

TICKETS

OLD CELLAR CAFE AND TOILETS

CELEBRATION ENTRANCE

HOUSE ENTRANCE

LONGLEAT HOUSE

DOCTOR WHO CAR

RADIOPHONIC WORKSHOP

PHOTOGRAPHIC AREA

AUTOGRAPHS

DOCTOR WHO CINEMA

19th CENTURY DOLLS HOUSE

PETS CORNER

LONGLEAT RAILWAY

TO SAFARI PARK

TO CAR AND COACH PARK

TO RESTAURANT AND LONGLEAT ARMS

DOCTOR WHO EXHIBITION

DOCTOR WHO FORUM

TOILETS

EXIT ONLY

DOCTOR WHO

CELEBRATION ROUTE MAP



By 1984, and another regeneration having taken place, the *Doctor Who* tableau was given an overhaul. Five years on since its original build the sections were looking a little worse for wear after being battered by wind and spray from the Irish Sea. The TARDIS control room section, including the console and K9, was junked and a new Doctor figure, in the shape of Colin Baker, was created.

Most of the original models remained except for the Wirrn and the yellow Dalek. The remaining exhibits were now all static and grouped more closely together. The whole scene was brought together with the use of yellow and orange backing flats.

The new tableau only lasted a couple of seasons and it would be more than twenty years before the Doctor would again be part of the illuminations story.



Top: Kevin Taylor stands in front of the 1984 tableau which was a mix of old and new elements. *Photograph © Kevin Taylor*
Above: Steve Powner in the same spot. *Photograph © Steve Powner*



Photographs © Kevin Taylor

In 2007 another Doctor was asked to switch the illuminations on - actor David Tennant. By this point the event was regularly broadcast live on BBC Radio 2. In this particular year it was hosted by Dale Winton who introduced a number of warm up acts including Natalie Imbruglia.

The event was free and crowds began to fill the Central Car Park from around midday where the temporary stage had been set up.

Winton introduced Tennant who appeared out of a TARDIS saying, "It's a little bit overwhelming, I have to be honest but they're very good looking. It's the most good looking crowd I've ever seen."

He went on to tease the audience about a Christmas special featuring Kylie Minogue before fighting off a Dalek in order to switch the lights on. A scene reminiscent of the events of 1975.

To seal the Doctor's connection with the event there was also a small stretch of *Doctor Who* themed lights running along the Golden Mile directly outside the second exhibition. These included the TARDIS, Martha Jones, Slitheen, Sycorax, Scarecrow and, of course, a Dalek.



Above: Cover of the official souvenir brochure. Below left: Paul Rowley and John Collier at the 2007 switch-on. Below: View from the top of Blackpool Tower as the crowds gather at the Central Car Park.



DOCTOR WHO



Blackpool 2007 © John Collier

After the success of the 2007 switch on Blackpool Illuminations Department decided to enhance the *Doctor Who* section of the lights.

On the 10th July 2008 the department held an open day at its Rigby Road works. It was here that visitors caught the first glimpse of the new creations which included several full sized TARDIS models and seven foot Daleks.

The Police Boxes were constructed from four fiberglass sides, a fiberglass floor and roof, a blue light on the top, internal steel work and an electrical lighting system.

Artists were on hand to explain how the process began by referring to photographs and small models of the subjects. Scale drawings would then be produced before they were built and painted.

The idea for the new display was to try and create the effect of the TARDIS zooming through time and space along the promenade encountering various characters along the way.

In reality this involved the large models being attached to existing lamp posts that ran along the Golden Mile. Viewed from street level they seemed to dominate the sky above.

The switch on ceremony that year was carried out by BBC Top Gear presenters Jeremy Clarkson and Richard Hammond. Visitors could visit the attractions until late October when the exhibition would also close its doors for the winter.



Right: Fiberglass TARDIS and unpainted Dalek in production in July 2008.
Photographs © blackpoolilluminations.net





Clockwise (from top left): Designs from 2008 included the Tenth Doctor, Donna Noble, Ood and Sontaran General Staal reflecting the recently aired Series 4 stories. The *Doctor Who* section ran from Central Pier to New Bonny Street next to Coral Island. Once again this meant they passed right by the *Doctor Who* Museum. Photographs © blackpooilluminations.net

Over the next few years the TARDIS and Daleks would often be loaned out, popping up at various locations across the UK including Sheffield and Manchester.





Avid *Doctor Who* fan Kevin McEwen is a regular visitor to the lights.

"Visiting the illuminations for me has been a yearly event since I was tiny. It's in my DNA - passing the windmill, being the first one to spot the Tower, the arcades, the Ghost Train, walking through the lights in the dark.

"For my 5th birthday in 1979, after a birthday party was scuppered by chicken pox, my family surprised me with a visit to the *Doctor Who* exhibition. For a *Doctor Who* obsessed kid it made it all thrilling and real.

"I went to Blackpool and the exhibition every year until it closed -when I was gutted to see it shut. We continued to go to Blackpool each year for my birthday but Blackpool without *Doctor Who* is like the Tower of London without the ravens.

"Many years later when it regenerated into the new *Doctor Who* Museum my heart leapt and seeing the treasures again became part of the yearly birthday trip once more.

"Thinking we'd peaked with the 2007 *Doctor Who* themed illuminations, during a trip in 2013 I saw this diorama allowing me to get up close to some classic icons."



This page: The *Doctor Who* diorama was on display at the North end of the illuminations in 2013. Photographs © Kevin McEwen







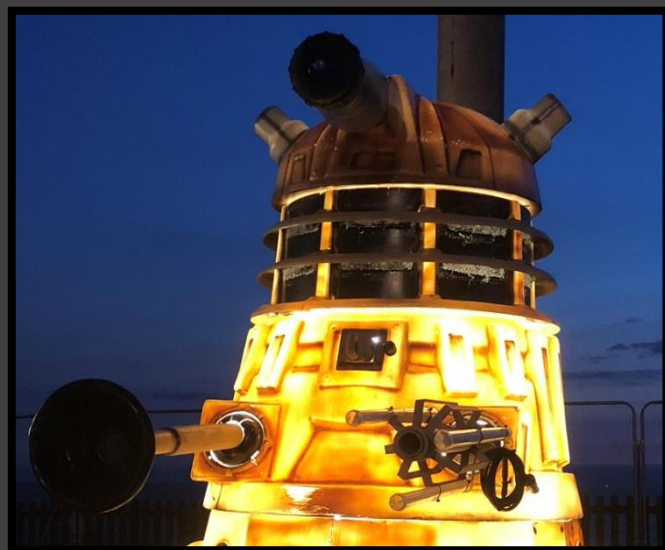
In 2016 the TARDIS and a couple of Daleks from Blackpool were placed on display at Media City in Salford, Manchester. Photographs © Paul Pickford

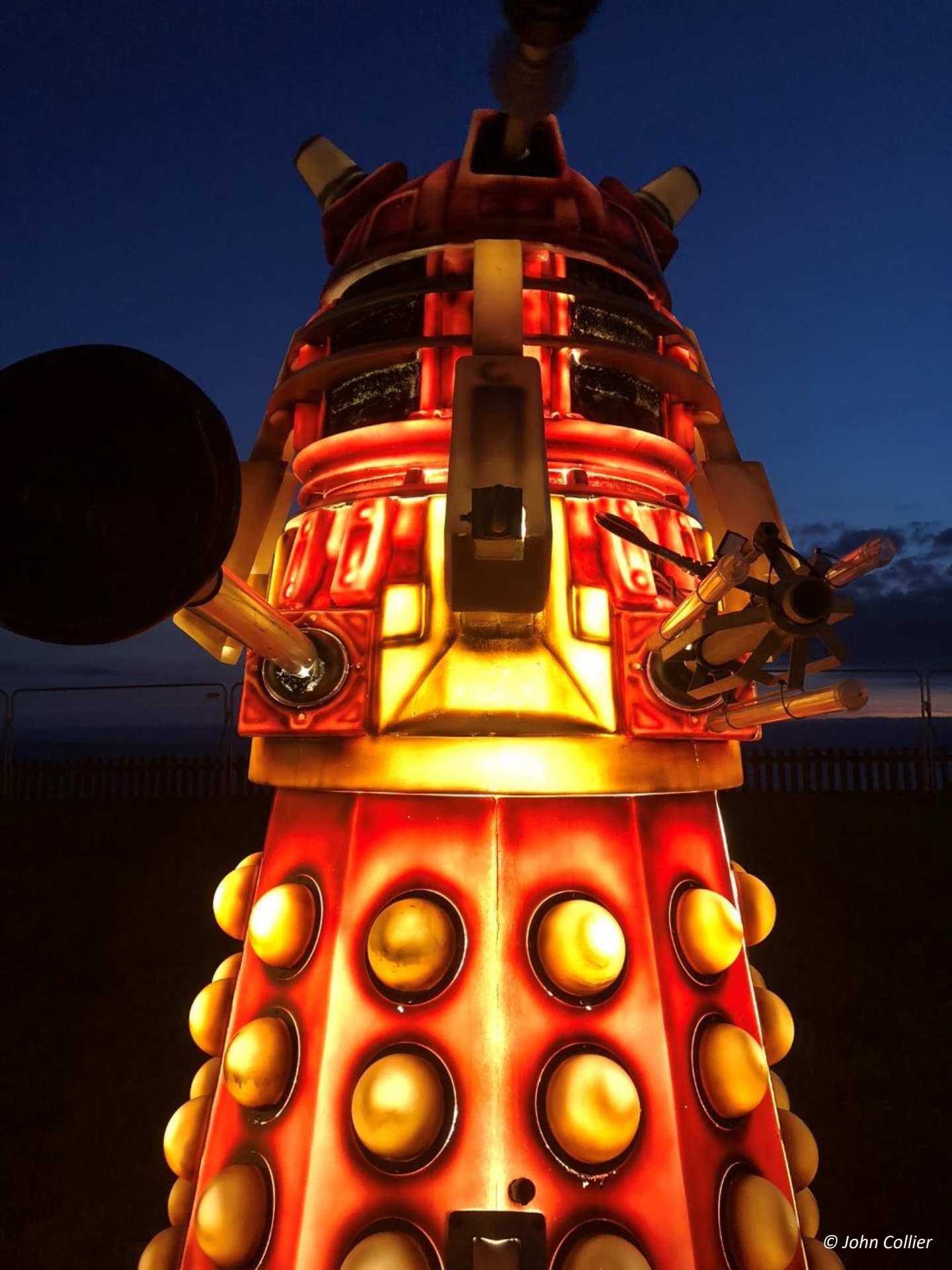






The TARDIS and Daleks have continued to be part of the Blackpool illuminations. These shots were taken in August 2018 when they were displayed on the North shore close to the spot where the first tableau was in 1979. Photographs © John Collier







The North Shore *Doctor Who* display at Bispham featuring three modern Daleks and the TARDIS continues to be a draw for visitors to the Blackpool illuminations.

These shots were taken in August 2021.

Photographs © Jeremy Spencer





Dummy Run

Daniel Dresner recalls a prickly experience

"My trip to the 1980 *Doctor Who* Experience at Madame Tussaud's started in the 1960s. No. Not because of that event at 17:15 on 23 November 1963. But rather because we were expected – and usually did – take half a crown to school every so often to put into some sort of National Savings scheme. This went on long enough to nestle away into a tidy sum until I came to London. In summer 1980. By myself.

"A real, 'I'm in Marsport Without Hilda!' situation. By then the pot had matured into £30. (And before you start making disparaging remarks about how far £30 stretches, I shall refer you to the average cover price of a Target novelisation at that time).

"This trip to London was to be a grand tour. A carefully planned, step-by-step walk across London. Day by day. Seeing the sights. And working towards to the emporia of 'Forbidden Planet' and 'Dark They Were And Golden Eyed' to spend the accumulated shillings and pence of days gone by. (Yes. Of course they were long-since decimalised and I no longer needed The Scaffold hijacking Hector's House to explain that every week I'd saved 12½p).

"However, the museums of Kensington were put on hold, the quantity of nuts in Regents Park would remain unmeasured. And similar landmarks would be spared the flash of the trusty Instamatic.

"Already on the second day, I made a beeline to acquire back copies of *Starburst* magazine, a set of reissued *Quatermass* scripts, and several *Hitch Hikers Guide to The Galaxy* t-shirts. (This latter purchase led to momentary confusion. When the shop assistant with long, 1970s curls asked if I was a medium, I got carried away and admitted to having no psychic ability at all. 'No,' he said patiently, 'I was referring to your t-shirt size.')



Who's been messing about with the good Doctor's face? Both. Madame Tussaud's for their wax-works and make-up artist Dorcas Nieradzik for the telly. In this week's episode of *Dr Who*, Tom Baker has to age hundreds of years. It actually took 150 minutes in the make-up room and this is what Dorcas did. First she oiled Tom's hair down and put him under a dryer so it would harden and lie flat. Then over it went a stretch of rubber known in the trade as 'the bladder' which made him look bald. She aged his face by using a rubbery substance that grips the skin as it dries and forms wrinkles. Tom's eyebrows were made more waxy, his skin more waxy and his eyes redder. Last came a wig of long wavy hair and a beard. ... and Tom suffered off to the studio!

● He's also been spending some time

But which is Who?

at Madame Tussaud's in London, joining many others of the famous by having his likeness done in wax. During the seven sit-tings he watched fac-

inated as the sculpture developed.

To begin with they took lots of pictures of me and measured me very exactly, he said. 'Then a fellow

turned up with a box of glass eyes and tried to match mine. When it was finished there

was something wrong, although it looked very like me. We re-

lised that the sculpture was of Tom Baker and not of the character I play. So

it was scrapped and the second time

around it looked less like Tom Baker and more like Dr Who.

Now the model is on show in the same room as film stars Elizabeth Taylor and Sophia Loren.

By the way K9 went along to Tussaud's too and his effigy is also on display. So far he's made no comment!

Above: Madame Tussaud's poster.

Left: *Radio Times* clipping from September 1980. Items courtesy Christopher Hill

"Noticing that I had a goodly number of the aforementioned Target apocrypha, the shop assistant at Forbidden Planet mentioned an exhibition at Madame Tussauds.

"The last time I'd been to such an attraction was probably Louis Tussauds in Blackpool. That was the one where visitors would have fun trying to find any resemblance between the respective mannequins and the alleged celebrity rather than turning a corner to chorus, 'Wow! Look! It's...!' (You think Blackpool was tacky? You obviously haven't been to Rhyl).

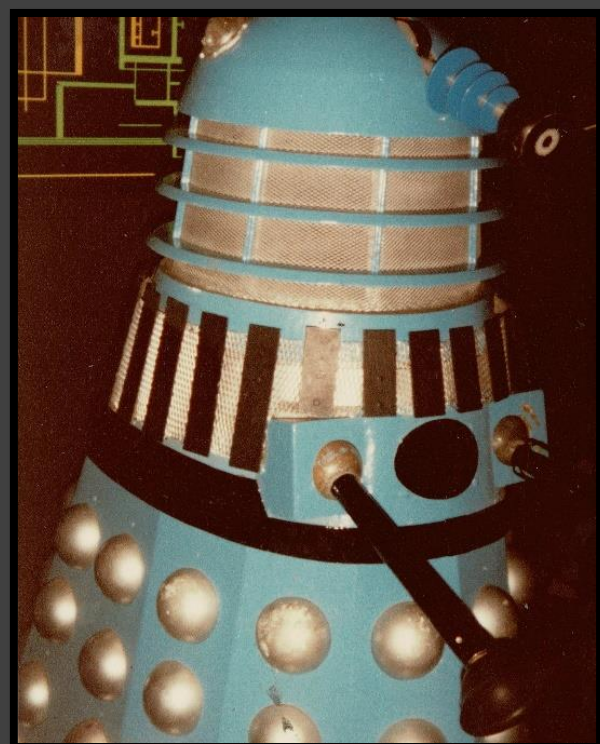
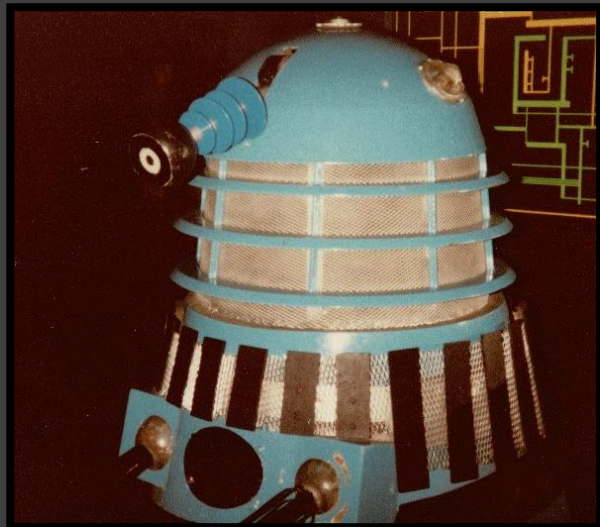
"So the carefully handwritten plan in the Winfield notebook was put to one side and the next day's outing became another Whovian Exhibition Pilgrimage...this time to Madame Tussaud's. A place I had not visited since the turn of the previous decade when my Dad had taken me to London as a reward for getting into grammar school. Don't judge me! I was brought up in the posh part of Newcastle remember?

"Now there's some other intel that you need to know here to put this all into context. This was the 1980s and I hadn't seen an episode of *Doctor Who* since the end of *The Invasion of Time*. (You knew that was 1978.) I'd been living abroad when my parents had emigrated. *The Key to Time* saga and the contemporary machinations of John Nathan Turner were – as Billy Joel said – like the new band in town...they were only available in a magazine.

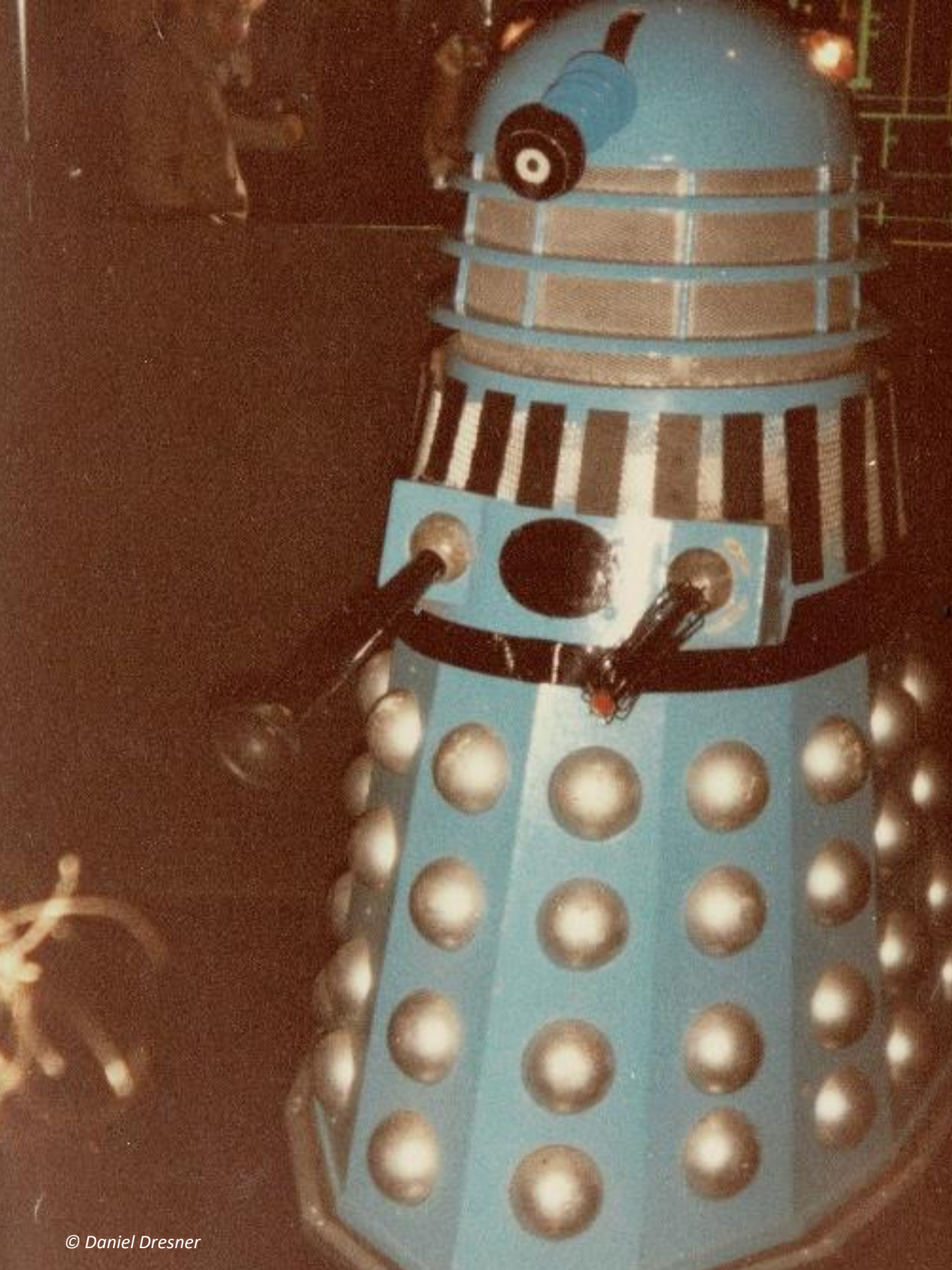
"But it was Whovian. It was enough to race past the other exhibits to see it. (Just as I was to do some years later at the Museum of the Moving Image).

"There was a Dalek – of course. The proportions weren't bad but presumably a job lot of light blue paint had been found between Skaro and London because here was an exhibit that would have benefited from being seen in black and white. (No wonder the Davros exhibit was placed behind a glass window).

"OK. Forgivable. When your nearest Dalek is an upturned washing basket 'cos the PVC suit in *Woolies* on the high street is too expensive, a Dalek is a Dalek. (Except for the Renault Megane 'Victory of...' Daleks but moving right along...).



Above: The Madame Tussaud's Dalek which was also featured on the back cover of the *Radio Times Doctor Who* 20th Anniversary Special. Photographs © Daniel Dresner





“There was a Sontaran – probably Linx – and still thankfully from the three-fingered clone batch. K9 dutifully guarded a Season 18-clad Doctor. Perhaps too rich an outfit to easily cosplay but it’s always challenging and it did take me a while to acquire a beige frock coat after the unfortunate brouhaha at the Pharos Project.

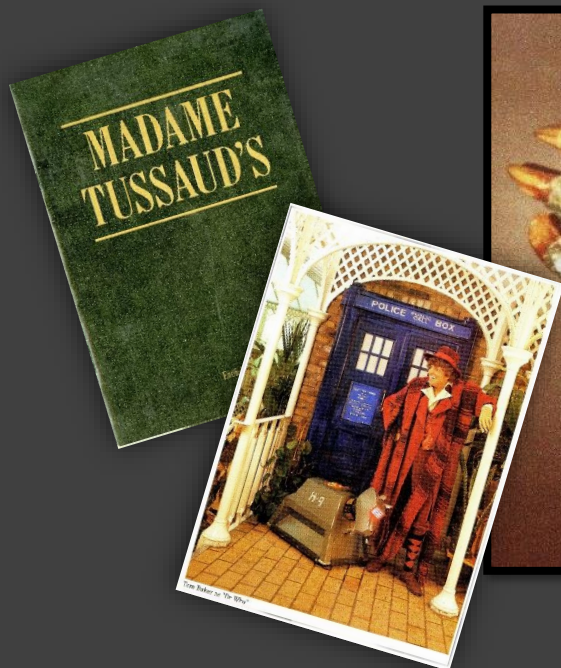
“Romana (II) and the Marshman were cute – tenderly learning about each other or possibly doing a high five. And the Nimon. Lambasted in *Doctor Who* magazine! OK. I was neutral then. But when – some years later I did get to see *The Horns of Nimon* – I thought it really worked.

Photographs © Daniel Dresner



Above: The Madame Tussaud's Nimrod was made up of a wax head on a BBC Nimrod body. Below: The Marshman and Romana exhibits. *Courtesy Philip Brennan*





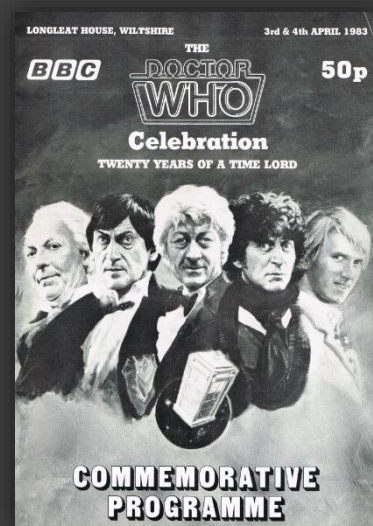
Above left: The 1982 Madame Tussaud's catalogue included a full page picture of the *Doctor Who* display. *Courtesy Christopher Hill* Above and below: Foamasi and the Fourth Doctor. *Photographs © Daniel Dresner*

"Even the Tussaud's Foamasi was pleasing. Certainly more pleasing than *The Leisure Hive* that I had to wait until the DVD before I saw it. In the words of Ford Prefect, I do respect that story. Just not very much that's all. And the Doctor-Meglos was there in the waxworks too. Before anyone says a bad thing about an animated cactus, remember that the monster in the cinematic icon of Howard Hawk's *The Thing from Another World* was labelled 'an intellectual carrot' by one of the crew. So, aptly placed in the vicinity of the London Planetarium was a small collection of creatures and features from *Doctor Who*. In these days of themed escape rooms, immersive theatre experiences, and more merchandise than you can shake a Perigosto Stick at, you have to remember that in those days, any public appearance of even a misshapen replica of the *Doctor Who* multiverse – and the Tussaud's was not at all bad in terms of size and relative proportions in exhibition space – then anything that made our favourite television series just a tad more respectable just has to be loved."





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The *Doctor Who Experience* at Madame Tussaud's in London opened on 29th August 1980. It was originally planned to run until 31st March 1981 but it proved so popular with visitors that it remained open until 1982.

In April 1983 several of the figures made an appearance at the *Doctor Who Celebration* at Longleat to recognise the 20th anniversary year of the show.

Above: The cover of the *Doctor Who Celebration* commemorative programme from April 1983.

Left top: The Tussaud's *Meglos* Doctor. Left: The Tussaud's Sontaran figure.

Photographs courtesy of Philip Brennan





DOCTOR WHO in wax

As I wandered amid many of our modern stars of the stage, music and sport, I could hear the strains of the pulsating DOCTOR WHO theme blaring from one end of the room and raised my eyes. There at the top of some steps was the waxwork of Tom Baker, dressed in his latest costume as the Doctor, the one used in the trailers for the exhibition at the close of many episodes during the immediately past season. Next to him was an unmoving K-9 not in wax!

Accepting the obvious invitation, I passed through the doors of the Tausaads' TARDIS to be greeted with the current logo projected on a screen and, moving on, found myself inside Field-Major Shyne's ship complete with soundtrack from THE SONTARAN EXPERIMENT.



I turned and came face to face — well, face to knee — with the Doctor again, until I realised that this time it was a character from the eighteenth



season, as the prickly skin and soundtrack revealed "I am Meglos! Meglos!" This exhibit was lit with an eerie glow, which brought an extra dimension of evilness to the dodecahedron-clutching figure.



Next was a tableau from FULL CIRCLE with Romana meeting a Marshman. The figure of Lalla Ward I felt was the most accurate of the wax sculptures. I moved into the next room which was larger than the previous one and was confronted by two undeniably horrific creatures. At first they didn't look too familiar and I was wondering if perhaps they might be a forerunner of what is to come next season but then to my complete horror I noticed that they were in fact moving! But I needn't have worried! It was only Publications Manager Chris Dunk (who assured me he'd been let out for the day) and Coordinator David Saunders (wearing his Trans-Dimensional Handbag) busily engaged in taking photos of some of the exhibits and trying to dodge the classes of schoolchildren who were flocking through 'the Experience'.

Having introduced myself, I looked at the Dalek — again not wax — which had been painted blue. I suppose really that such an exhibit is a requisite in any display connected with the Doctor. A roar went up, which signalled the start of the next tableau's tape excerpt: a Nimom, standing in front of his 'tarder'. Somehow it appeared far more convincing and therefore more terrifying than it had ever done on the screen.

In another corner sat Davros in his cryogenic prison from the end of DESTINY OF THE DALEKS, whilst curiously the soundtrack excerpt came from GENESIS OF THE DALEKS. Finally, as one left this part of Tausaads, a wax Foamasi lurched towards one, again more frightening than on television.

I should like to thank Michael Wright and Judith Craig of the Tausaads staff on behalf of all DOCTOR WHO fans for a mostly accurate and well designed exhibition.

DARREN SCOTT

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Above and right: The Madame Tussaud's exhibits in storage, captured by Mike Tucker. Photographs © Mike Tucker

Top right: *TARDIS* fanzine Volume 6 No. 1 included a review of the Madame Tussaud's *Doctor Who* Experience by Darren Scott. It gave the reader an accurate description of what it felt like to walk through the display. Scott was particularly impressed with the figure of Lalla Ward which he stated was "the most accurate of the wax sculptures". During his visit Scott had to dodge school children to get a closer look at the blue Dalek and he noted that both the Nimom and Foamasi were more terrifying than they appeared on screen. Overall he felt the experience was a "mostly accurate and well designed exhibition". Courtesy Philip Brennan





Sweet Dreams Are Made Of This

Jamie Jones shares his Blackpool tale

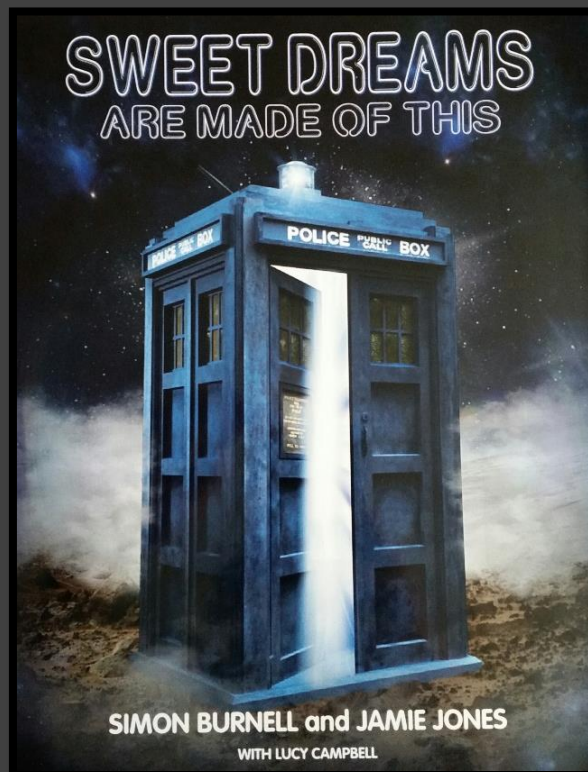
"One of the great traditions of being a *Doctor Who* fan is meeting the cast and crew who have been involved in a programme that has been a major part of your life. Sadly for this *Doctor Who* fan it is not so great, especially as I am quite shy and find it difficult to meet legendary stars in the flesh.

"In 2016, I arranged to go to a Comic Con in Worcester with my partner Carrie Anne and my good friend (and fellow *Doctor Who* fan) Lucy Campbell. It had been announced that both Peter Davison and Sarah Sutton would be in attendance. Peter Davison is my all time favourite Doctor and I simply adore anything to do with his period of *Doctor Who*, which was basically my childhood.

"I knew that if I met Peter and Sarah at the convention then nerves would kick in and I would instantly become tongue-tied, probably coming across as an idiot, when really I wanted to tell them how much they meant to me and to show my appreciation. So any face to face meeting was out of the question. Luckily my partner Carrie Anne suffers no such problem. She could meet both stars on my behalf and I could stand and watch from a distance. The question remained though - how could she get across what I wanted to say?

"I knew I wanted to do something a bit unusual that would put my creative talents to good use. So I gave some thought to how I could combine visuals with text in the form of a one-off presentation book.

"I thought that writing a standard factual text might be a bit boring for the actors to read and eventually came up with the idea of doing a fictionalised story that would capture the nostalgic elements that made early 1980s *Doctor Who* special to me, but also something that would connect with both Peter and Sarah.



Above: The cover of Jamie Jones' *Sweet Dreams Are Made Of This*. Courtesy Jamie Jones



"I sat down and wrote a list of things that had made a major impression on me from 1980 to 1983. One of the things on the list was my visit to Blackpool, and the *Doctor Who* exhibition, in 1983. This occurred on a school trip. I remembered clearly how I felt when I turned the corner to see that big blue Police Box standing there, the *Doctor Who* theme blaring out into the atmosphere against the strains of seagulls and the sounds of the various arcade noises that rang out on the Golden Mile. Entering through those doors had been like entering another world. This was no stuffy museum, but more like being transported directly into the adventures of the Time Lord, his friends and his enemies. This was the initial spark I needed to start the story I wanted to tell.

"The idea got a further boost, when I accidentally came across an American horror movie from 1988 called *Waxwork*, receiving a late night showing on ITV. The main premise of the film was a group of teens visiting a large house which contained a number of wax exhibits. It seemed to be paying homage to the old black and white Universal horror films such as the Wolfman and Dracula. When one of the teens entered an exhibit, they found themselves within that particular world battling against whatever nasty inhabited that environment. Whilst the film was slightly cheesy, I found the main idea was quite fascinating and I started to think about what would happen if a young fan found them self in the *Doctor Who* Blackpool exhibition where the displays could actually be stepped with the various monsters coming fully to life.

"I had the main thrust of my story but needed a framing structure. I recalled that Sarah Sutton had played Alice in a BBC version of *Alice Through the Looking Glass* in 1973, and started to think of some of the similarities between *Doctor Who* and *Alice in Wonderland*. Essentially most *Doctor Who* companions were Alice entering the TARDIS as if entering through the rabbit hole and encountering a bizarre world led by the Doctor, who was as mad as a hatter.



"And that was it, there was my story. A young girl, who is a *Doctor Who* fan, finds herself in an exhibition that allows her to enter into the programme she adores. At first I was going to hand the story ideas over to a friend of mine, Simon Burnell. Simon is a great writer who is way better than myself at writing fiction. As it turned out, the turnaround time to write the story, create the book and get it printed was very short so I had to take on the main writing duties myself. Simon's help was still invaluable as he added the beginning, giving me a way into the rest of the story, how it would all work and connect together. I also included a bit written by Lucy, whose name I used for the lead character. The story was a massive tribute, walking the lines between fiction and reality and constantly broke the fourth wall with lots of little added touches from various parts of *Doctor Who*. The title, *Sweet Dreams Are Made of This*, was another 1980s connection. The Eurythmics' song perfectly fitted the dream like nature of the story.

Sweet Dreams Are Made Of This

The story begins on Sunday 11th July 1982. A young Lucy Campbell finds herself at a charity cricket match in Stockbridge. Lucy isn't interested in the match at all and has her face deep in a copy of 'Look-In', which has Peter Davison on the back cover. Lucy's family allowed her to bring along her Dekker TARDIS tent in order to keep her out of mischief. As she is reading, the skies become overcast and a storm whips up with cracks of thunder and lightning bolts hitting the ground around Lucy.

From the TARDIS tent, a small battery operated K9. dashes out and warns Lucy that she is needed. K9 then vanishes back inside as another lightning bolt hits the ground. Lucy has no choice but to follow the toy K9 and enter the tent, but rather than finding herself inside she finds herself somewhere else entirely.

Getting up off the ground, Lucy finds herself facing a small shop which is stacked full of Doctor Who merchandise. Behind the counter is a grey bearded man in a shabby coat, a small hat and a crooked bow tie attached by a safety pin. He announces himself as Cole Hawlings, owner of the exhibition. Hawlings offers Lucy an adventure that is waiting for her at the bottom of some steps. He tells her that an important item has been stolen from him which has been disguised as part of six items hidden throughout the exhibition. He asks Lucy to find them for him. Lucy feels that there is something vaguely familiar and reassuring about the man, so she accepts and descends down the stairs into the darkness.

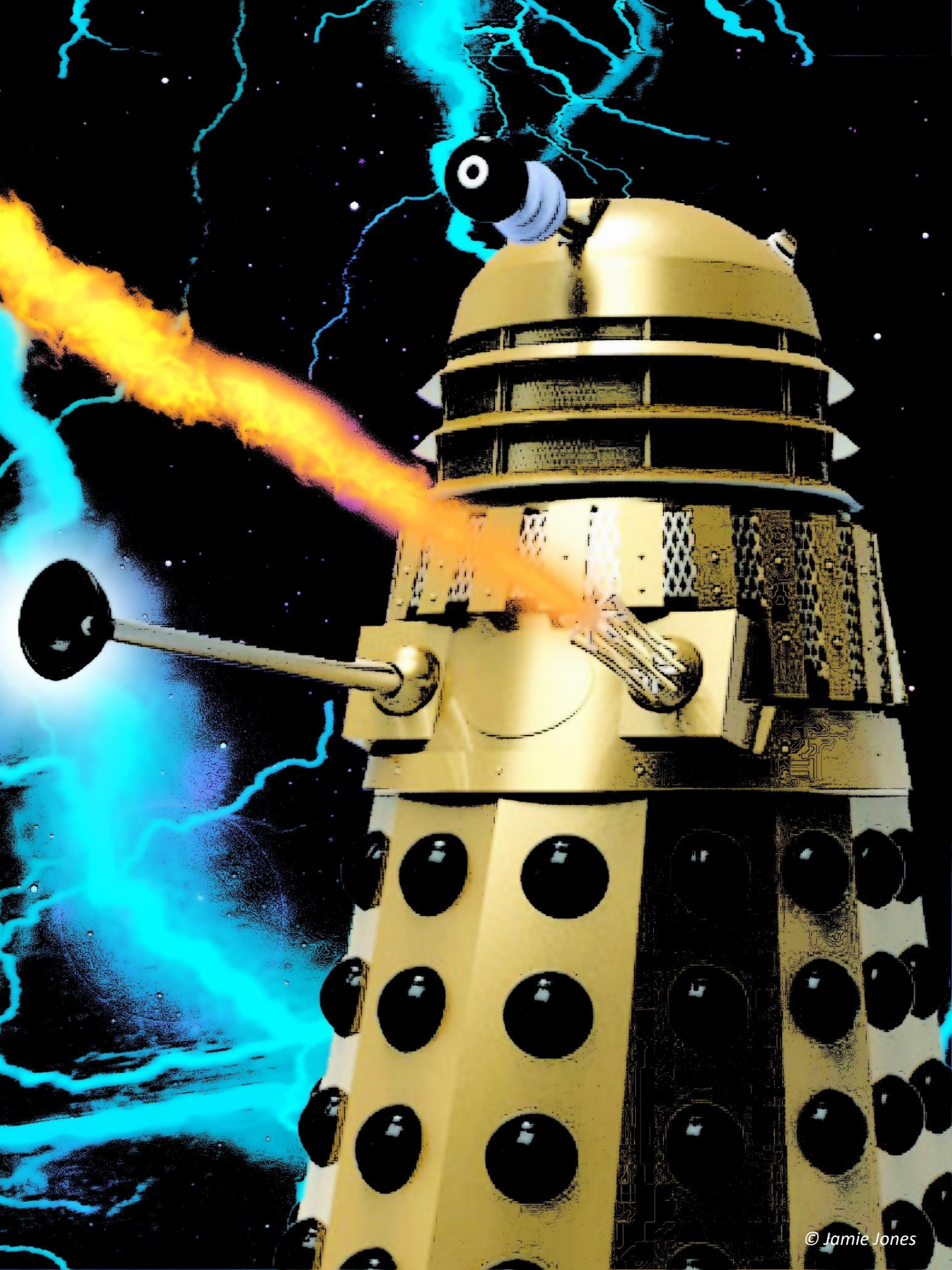
She makes her way through various exhibits such as a barn, a tropical jungle, a spaceship, a 1920s manor house, marshlands and beautiful garden encountering the likes of a Terileptil, a giant pink snake, Cybermen, Marshmen, a bedevilled Harlequin and a Dalek. Lucy realises her mind seems very hazy (possibly from the effects of the storm) and that all the things she is battling against seem familiar but she can't remember why.

Not only that but there appears to be a dark male figure with a familiar laugh watching her go through the exhibition collecting all the items which range from a Terileptil pendant, a Kinda tribe necklace, a broken star badge, a model TARDIS, a black orchid and a VHS cassette. The videotape contains a scene of the Fourth Doctor regenerating into the Fifth which triggers Lucy's memories and they all come flooding back to her. She realises that she is in an exhibition dedicated to her favourite programme 'Doctor Who'. As she recovers her memory, a gold Dalek comes out of the darkness recognising her as a friend of the Doctor's and deciding that she must be exterminated!

She runs, but the Dalek gives chase. She comes to a junkyard where she finds a blue wooden Police Box. Entering she finds herself in the exhibition TARDIS console room. On a small TV screen, she discovers that it is the Master who has been watching her. Gloating that her mission has been a failure, he pulls a switch. Behind the scanner bays, various monsters such as the Daleks and a Yeti start to come alive and try to break through the glass.

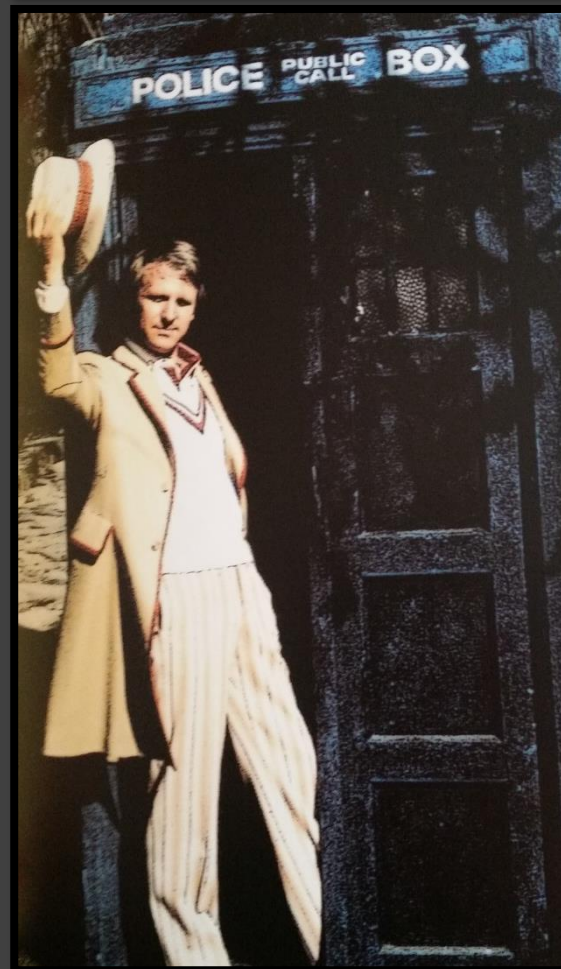


© Jamie Jones



Suddenly an explosion goes off to the side of the console room and Lucy sees the shadowed man just beyond the flames. Through the bellowing smoke, the Fifth Doctor rushes in and asks Lucy for the items she has collected. Lucy is puzzled as she starts to realise that none of this can be real as surely that is Peter Davison the actor standing in front of her? Whilst she stares in amazement, the Doctor explains that the Master stole a major component from the TARDIS, grounding it, and disguising it among six other objects, hiding them in the exhibition. As he tries to figure out which one might be the object, the Yeti breaks the glass freeing itself from the scanner bay. Lucy realises that the component is disguised as the model TARDIS, because the Master tends to be quite obvious. Placing it in a slot on the console, the time rotor begins to rise and fall and a wheezing, groaning noise can be heard in the background. As the Yeti comes in to the console room, the Doctor tells Lucy to find cover and hide behind a sofa that is at the side of the console room. The Daleks also break free and join the Yeti in cornering the Doctor. As chaos ensues, Lucy can hear a tune in the distance... 'Sweet Dreams are Made of This'. She looks down to see a Dalek bomb has been thrown near her. Closing her eyes tight... the bomb explodes.

When Lucy next opens her eyes, she is back in the tent where a cricket ball appears to have landed inside. She picks it up and goes outside to see Peter Davison waiting for Lucy to hand him back his ball. Lucy's Dad comes over and asks her if she saw Peter. He explains that he had to get him to play cricket, at the last minute, after another celebrity dropped out. Lucy eventually watches the match but sees Peter Davison silently slip away. Lucy follows him and sees him go into a nearby field. As she nears the gate, she sees Peter standing in the door of the TARDIS in full costume. He shuts the door and the TARDIS vanishes. Looking on a nearby post she sees her issue of 'Look-In' which Peter Davison has autographed with the message 'thanks for everything'.



Book illustrations courtesy Jamie Jones

"As the book was being written, I was also designing the various illustrations and graphics to accompany the text. I tried as much as possible to give clever little nods and touches to various things related to Peter's time as the Doctor such as the main page colour behind the text being the same as Peter's cricketing costume, surrounded by a red-piped frame seen on his coat. The cover was a homage to Peter Haining's 1983 book, *Doctor Who – A Celebration*. In total, from writing, designing and printing it took three weeks to complete the book. Finally I had a 54 page colour presentation in my hands, just in time for the Worcester convention.

"The day arrived and I took three copies with me. One for Peter, one for Sarah and one to get signed for myself. First up was Peter Davison. Carrie Anne stood in line waiting, whilst I stood not far away. She handed him the book, saying it was for him as a thank you. He started to look through it and smiled widely. Carrie Anne then got him to sign my copy. He thanked her and Carrie Anne walked away. As she did, I could clearly see that Peter was still looking through the book and examining the various pages.

"Then came Sarah Sutton. I could see Carrie Anne showing her the book. This time it was different though. I heard Sarah asking who had created the book. Carrie Anne pointed at me and Sarah beckoned me over. I was so nervous, but slowly walked to the desk where she was sitting.

"There was a few seconds silence as Sarah was perusing the book from page to page. She came to a picture of her as Alice. She expressed amazement at how good the book was and asked how I had arrived at the idea. I explained about the connections between *Doctor Who* and *Alice in Wonderland*. Sarah said she hadn't thought of it that way before and she could see how Nyssa was a bit Alice-like. At one point, Sarah was studying the book that closely that suddenly she began to cry.



Photographs © Jamie Jones

"She apologised and said that the book had captured how she felt about *Doctor Who* and *Alice Through the Looking Glass* and that she was overcome with emotion. She stood up from her chair and gave me a hug. Then she signed my book as well as an extra photo as a thank you for the gift. Whilst I had previously been very nervous to meet a star from *Doctor Who*, Sarah had been extremely kind and sweet putting me at ease. Seeing her reaction to the book made the project feel all the more worthwhile and I felt proud that I had achieved exactly what I had set out to do."



Terror In The Wax Museum

Kevin McEwen on the new Tussaud's experience

DOCTOR WHO

In June 2019 Kevin McEwen went back to Blackpool to check out the new immersive *Doctor Who* Experience at Madame Tussauds. The attraction took inspiration from the Thirteenth Doctor's stories and gave visitors the opportunity to experience many aspects of the Time Lord's universe.

"When the exhibition closed in 1985, the family needed another indoor distraction for my yearly trip if the October weather wasn't great. So a mid-afternoon pre-Pleasure Beach visit to Louis Tussaud's Waxworks became an annual thing.

"Located a cricket ball's throw from the closed *Doctor Who* exhibition on Central Promenade, Louis Tussaud's Waxworks (out of season) always had a faint whiff of run-down sadness about it, but it did provide a fun guessing game looking at Madame Tussaud's Great Grandson's work.

"Never capturing the looks quite as well as his more famous London relative, the figures were always a bit of a poor relation in their likenesses, and ultimately I would find a reason to nip off and stand by the shell of the old TARDIS, wishing it was open.

"More recently, Louis Tussaud's closed and was bought out, and revamped, by the Madame Tussaud's Group in 2010.

"In October 2018 it was announced that The Doctor and the TARDIS would be landing permanently in Blackpool in the form of Jodie Whittaker. This being the second time the show's star had been given the honour – after Tom Baker appeared in the London waxworks as both the Time Lord, and Meglos, in 1981.



DOCTOR WHO

"Jodie sat for her figure and the outfit was specially commissioned by series costume designer Ray Holman.

"The Doctor would appear in front of the actual Series 11 TARDIS from *The Ghost Monument* in a forest setting. To set the mood, on the approach to the *Doctor Who* area, there was a large TV screen showing clips of Jodie in Series 11. There was also a rock with her sonic trapped inside. The atmosphere was enhanced with suitable mood lighting and sound effects.

"In June 2019 the *Doctor Who* area was extended to include dummies wearing costumes from Series 11 and a Dalek from *Resolution*. There was also a photo opportunity with a green screen space where you could dress up in Doctor-esque clothes on various backgrounds for an extra fee.

"Having been taken to see Tom in London aged six, I happily managed to visit Jodie in Blackpool aged... well, just a bit older. The waxworks were as quiet as ever, save me, and a family of four milling round.

"But it was heart-warming to see the two small children of the family behind me shouting with delight when they saw Jodie and the TARDIS, and while they ran past King James I, they screamed their best Dalek voices (just like I did in Tussaud's London as a kid) when they spotted Skaro's finest.

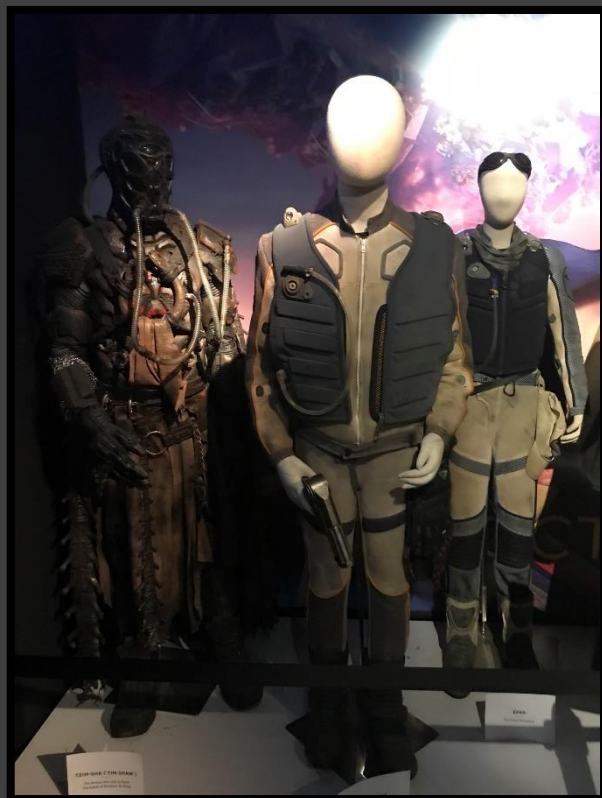
"It was a funny moment, their parents walking past me shaking their heads laughing at their Dalek antics. Good to know that some things – like Doctor Who and Blackpool – never really change."



POLICE PUBLIC CALL BOX

POLICE TELEPHONE
FREE FOR
USE OF PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO
URGENT CALLS
PULL TO OPEN

DOCTOR WHO



Visitors had the opportunity to get up close with some of the original costumes from the recently aired stories.

Above left (from left to right): “Tzim-Sha” (Tim Shaw) from *The Woman Who Fell To Earth* and *The Battle of Ranskoor Av Kolos* and, Angstrom and Epso from *The Ghost Monument*.

Above right: Rosa Parks from *Rosa* and Sniperbot from *The Ghost Monument* and *The Battle of Ranskoor Av Kolos*.

Left (from left to right): Astos from *The Tsuranga Conundrum* and the Thijarians from *Demons of the Punjab*.

Following page: Robot Postman from *Kerblam!*



PLEASE
DON'T
TOUCH
THE
EXHIBITS

ROBOT POSTMAN

© Kevin McEwen

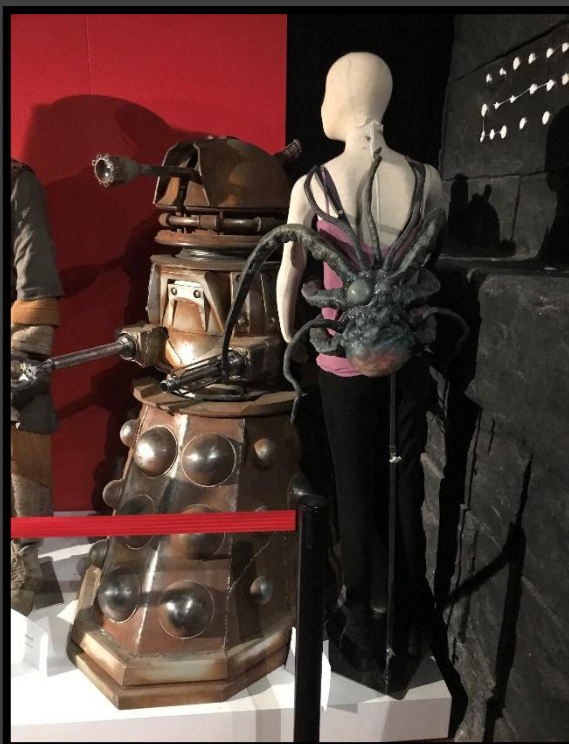
DOCTOR WHO



Above left (from left to right): King James I and Becca Savage from *The Witchfinders*.

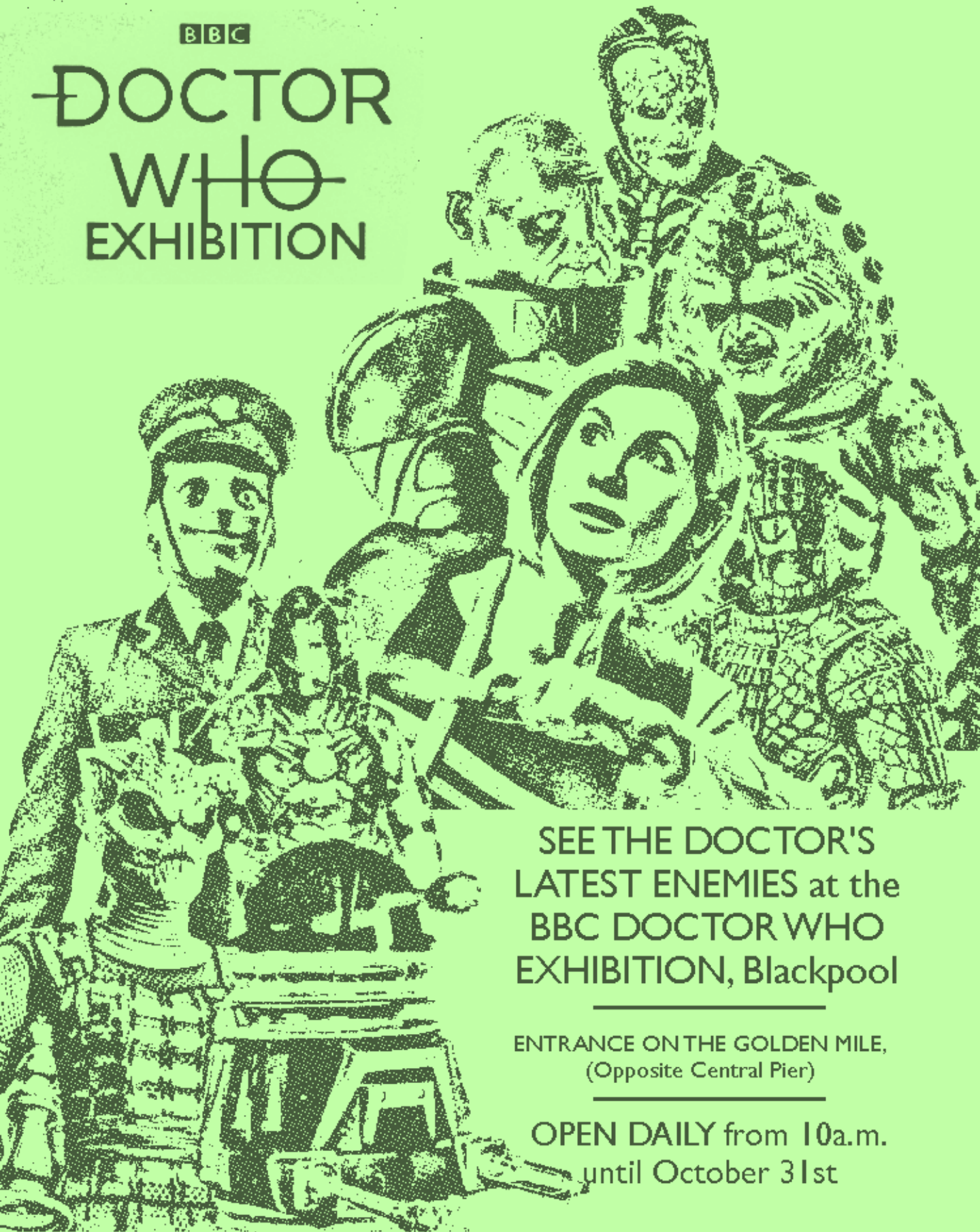
Above right (from left to right): The Ox from *Demons of the Punjab*.

Below left and right: Dalek and Lin from *Resolution*.



BBC

DOCTOR WHO EXHIBITION



SEE THE DOCTOR'S
LATEST ENEMIES at the
BBC DOCTOR WHO
EXHIBITION, Blackpool

ENTRANCE ON THE GOLDEN MILE,
(Opposite Central Pier)

OPEN DAILY from 10a.m.
until October 31st

5. 2004-2009



Relative Exhibitions In Time And Space

David Snelson on keeping the faith



"I was a regular visitor to the Blackpool *Doctor Who* Exhibition in the halcyon days of the 70s and early 80s. My Nan and Grandad would take me for my yearly fix of Pleasure Beach and *Doctor Who* Exhibition as Blackpool's gaudy charm was lost on my Mum and Dad. I loved those visits and they are forever etched into my memory. I stopped visiting around 1981 as this coincided with me losing interest in *Doctor Who* and thinking, mistakenly, that I had 'grown up'.

"This newfound maturity was not to last, I rediscovered the programme in 1989, just in time for Sylvester McCoy's last season. I was hooked by *Battlefield* and remember thinking after *Survival* that I would look forward to watching again when the programme returned next year... what did I know?

Previous page: David Snelson and his young son James meet Colin Baker in Blackpool in 2006. Above: David in the Blackpool Museum Console Room. Photographs © David Snelson

"It was also around this time that I discovered that *Doctor Who* Magazine was still in publication. I started to read the magazine again and this, along with the advent of *Doctor Who* on home video, rekindled my interest. In 1995 I saw that a new exhibition was opening in Llangollen in North Wales and I became a regular visitor until it too closed its doors in 2003.



“Around about the same time I was again leafing through DWM and noticed in Gallifrey Guardian that the Longleat *Doctor Who* Exhibition was also sadly closing.

“Now Longleat was the Holy Grail, living in the North West of England. Blackpool was doable but Longleat was considered a bridge too far.

“After discussing the closure with my good friend Philip, we both decided it was last chance saloon for Longleat and time to put up or shut up. Train tickets were booked and I even managed to convince my wife to come along too on the proviso that we got to look around Longleat House as well. It was a long trip, but well worth it. We were not disappointed and memories of Blackpool came flooding back, especially when we got to the console room.

“Now you may be wondering, dear reader, what this lengthy preamble has to do with the second coming of Blackpool. Well bear with me - the point, as they say, is on its way. After our jaunt around the exhibition was complete, we retired as was always the way, to the shop. After looking round I engaged the chap behind the counter in conversation about all things *Doctor Who*, at which point he let a cat the size of a Cheetah Person out of the bag when he told us that after Longleat was closed, its contents along with those of Llangollen would be making their way to a new exhibition in... you guessed it, Blackpool.

“Could this be true? Was *Doctor Who* returning to its ancestral home? It sounded too good to be true, but it was all we could talk about on the train ride home, well Philip and me at least.



Above (from left to right): Philip Brennan with David and James Snelson in the Blackpool Museum Console Room. Photograph © David Snelson

“A few months later I was in Blackpool, along with my wife and Philip, to see a show at the Grand Theatre and decided that we would take a stroll down the Golden Mile and see if we could see any sign of this new exhibition. It didn’t take us long to find a closed up UFO Exhibition that had something that looked suspiciously like the Third Doctor’s sprightly yellow roadster Bessie parked in its foyer.

I came back many times to visit the second regeneration of Blackpool with my wife Isabel, my son James and my friend Philip. Many happy times ensued until, sadly, it too closed. But now that the *Doctor Who* Experience in Cardiff has ceased to be as well, am I the only one that thinks that, for Blackpool, the third time could be the charm?



Back To Blackpool

Alex Storer recalls his return to Blackpool, twenty-three years after his visit to the original exhibition



1988

“Although it still occasionally frustrates me that I only ever got to visit the original Blackpool exhibition during its final year, I now realise how lucky I am I visited it at all.

“Had there not been that advert for the Blackpool and Longleat exhibitions after part two of *Revelation of the Daleks*, I may never have even known of its existence, and never demanded that my parents booked a holiday in Blackpool that summer. Thirty-six years later, I realise I’m one of the lucky generations who did get to experience it – and still regard it as the best and most iconic *Doctor Who* exhibition to date. You’re no less of a fan and had no less of an experience of it, whether you visited the exhibition once or a dozen times during its long run. As the stickers proclaimed, you’d seen the *Doctor Who* exhibition.

“I remember going back to Blackpool for another family holiday. For years, I always said it was the following year, but I later realised from looking at the photos, that not only did I look much older, but I had my Dapol Seventh Doctor figure with me on that holiday, which firmly put us in 1988. *Three* years later. I would have been ten years old. Funny how the memory plays tricks.

“Even so, I still remember my parents taking me back down Central Promenade to see if the exhibition was still there. Perhaps it would be celebrating a new Doctor and a new season – plus the 25th anniversary was coming up. We only looked down Chapel Street from across the seafront, but it was evident that the Doctor Who exhibition was no longer there – no artwork, no signs, no Bessie, no TARDIS and definitely no Dalek. It just looked like an ordinary street. Though truth be told, I’d already worked this out when no theme tune could be heard drifting through the salty air.



Above: Alex on his way to the Pleasure Beach in 1988. Photograph © Alex Storer

“I still enjoyed that holiday. I spent a lot of time in the Pleasure Beach, zipping around on a ‘mini’ big dipper, taking numerous rides on the Ghost Train, sailing around the enchanting River Caves ride and descending into the bizarre and colourful world of Alice in Wonderland. I also remember walking around a rather neglected-looking maze, and finding a strange, silver plastic hand on the floor, which I kept! All the amusements of the Pleasure Beach kept me preoccupied, and I often recall the sounds, smells and vibrant colours of those exciting rides and the worlds they took you to – but despite all this, something was missing.

“I desperately wanted the exhibition to still be there, even just locked away, underground. I couldn’t bear the thought that it had all been packed up and shipped off to the unknown. Blackpool without the Doctor scarcely bore thinking about.

“It would be twenty years before I next set foot in the place. Why? Because the Doctor had returned.



2008

“With the return of a *Doctor Who* exhibition to Blackpool's Golden Mile and the return of the series itself to our screens, it was only a matter of time before I found myself venturing back up to the Lancashire coast.

“My memory of 1980s Blackpool was of an exciting and thrilling place – made all the more magical during my first holiday there in 1985, by the original BBC *Doctor Who* exhibition. The town I saw two decades later, was in a state of neglect and dilapidation. While that magic was long gone, the Golden Mile itself retained a vibrant atmosphere, evoking memories of all those exciting rides, colourful distractions, general fakery and entertainment the place had to offer. The distinctive sounds emitting from the Pleasure Beach remained unchanged.

“Curated by the late David Boyle, the new *Doctor Who Museum* was again located on the Golden Mile, but in different, much larger premises than the original exhibition. Images of the TARDIS, Daleks and present-day logo decorated the streets on our approach to the Museum. Despite being situated just a few yards from the original premises, the idea never even crossed my mind to track down the old Chapel Street location. I know now that if I had, it would have been a disappointment. Some things are best left remembered.

“However, in 2008 my mind was more focused on the present, with the revived *Doctor Who* television series being into its fourth year and the height of David Tennant's popularity. Although I knew it wouldn't be quite the same, seeing the classic series props and costumes through adult eyes, I was really looking forward to once again seeing many of the same exhibits that had thrilled my younger self.



Above: Alex in front of the Cybermen display on 23rd June 2008 Photograph © Alex Storer

“I was also excited about finally getting to see many of the items that had previously been on show at the Llangollen and Longleat exhibitions as I never made it to either, despite numerous intentions. This time, nothing would be missed or forgotten – I was armed with my digital camera and my wife took our new HD camcorder (this was in the times of pre-smartphone mania!).

“The entrance led us straight into the shop, a place packed with masses of mostly recent merchandise. Our entry payment was made at the comical Dalek-shaped booth, and we were ready to venture into the darkness, provided the black and silver Dalek by the entrance would let us pass.



“The first corridor took us past a large display of merchandise from the 1960s right up to present day – sadly not for sale! Across from this was a recreated living room scene featuring a 1960s family watching TV, and next to this was a rotating model TARDIS. The corridor led us through to the console room – while smaller than the original, it did its best to recreate that feeling from Blackpool and Longleat, with a central replica console and windows opening out into various displays.

“In contrast to the original Blackpool exhibition, which culminated in your arrival in the console room, your journey around the Museum began here. A Silurian, an Axon, a Yeti and the Navarino from *Delta and the Bannerman* were visible in the console room display bays.

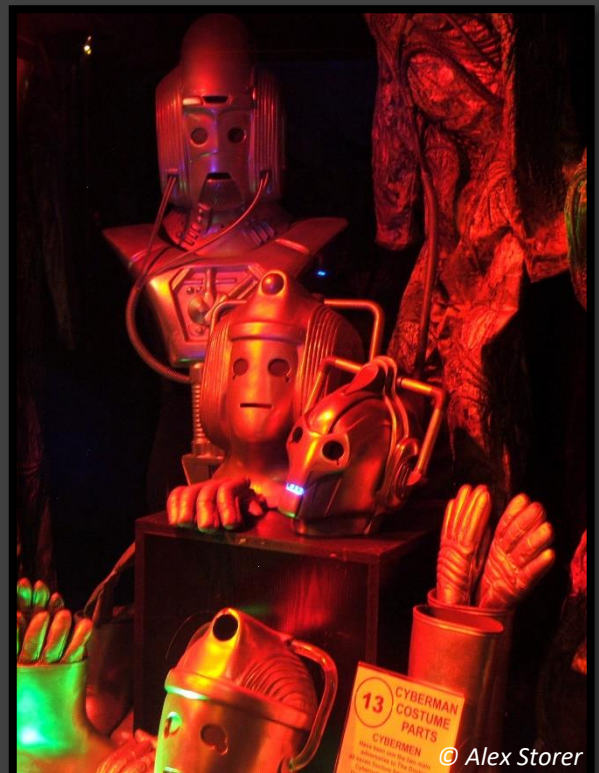
“Photos of the Doctors were again inset into various roundels on the walls, and the distinctive angular TARDIS door shapes had been retained.

“We left the console room and set off down what would be a series of winding corridors. Very much akin to the original, all the walls were painted black with the displays inset into bays or preserved behind glass. The place did have a kind of home-made feel to it in places, with all of the signs and descriptions evidently printed on a home printer and inserted into plastic holders. While this approach felt a little rough and ready, it was also evidently a labour of love by David Boyle; it had a certain charm, unlike the cold and somewhat sterile-looking BBC exhibitions that came in subsequent years.

“The first display we came to was an impressive collection of 1980s Cybermen with the Cyberscope, next to a display of Cyberman helmets dating from the 60s right up to their 2006 revamp.



© Alex Storer

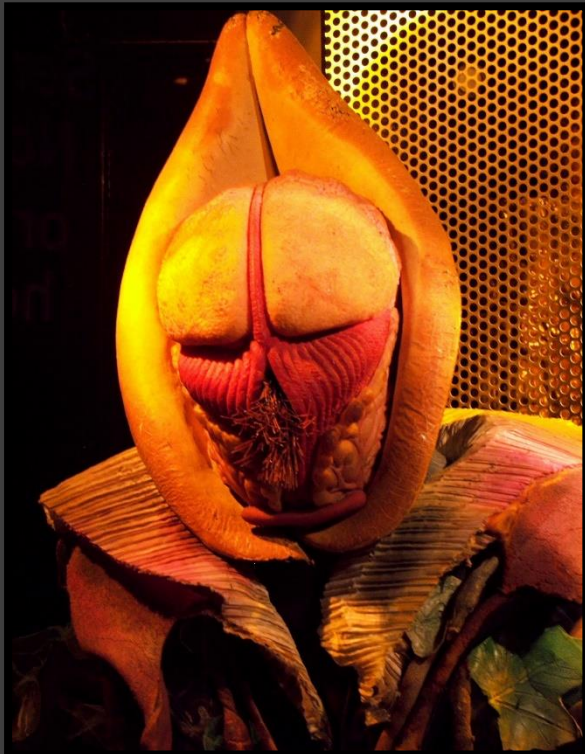


© Alex Storer



"The following corridors took us past the Tetraps, the "Husk" creatures from *Ghost Light*, the Tractators, Kroll, the sarcophagus from *Pyramids of Mars* and much to my delight, the Malus. Whereas the Malus display back in 1985 was just the smaller, full-body model of the terrifying demon, here we had both this and the enormous head that we saw through the broken church wall in *The Awakening*. There was also the famous 'half' Dalek which you could get inside and speak to hear your own voice processed in a Daleky kind of way.

"Many of the props from the late 80s looked fantastic and in excellent condition (probably thanks to clever lighting!), most notably the Vervoids and strange insect "Husks". It was also nice to see the Tetraps – it really felt like this collection was picking up where I had left the original Blackpool exhibition as an awestruck seven-year-old, all those years ago.



Photographs © Alex Storer



“The walls were adorned with production photos, various props, weapons and other artefacts and imagery. Everything did feel a little random, almost as if the universe of *Who* had literally spilled out of the time vortex into a network of corridors, randomly depositing relics everywhere. You really didn’t know what you would find next.

“The following section opened out into a large area of display cabinets, where the old *Pirate Planet* Captain and Gundan Warrior were all again awaiting me!

“There was also a Pool Cleaner from *Paradise Towers* and Fifi and the Kandyman from *The Happiness Patrol*. The towering Kandyman looked very imposing; so much better than he had looked on-screen, again thanks to the lighting.

“The Garm, K9, the Rani’s condom-festooned Giant Brain and the huge K1 Robot were all here. To finally stand before the K1 in particular felt quite special. Drathro and the L1 from *The Mysterious Planet* were of particular interest to me; evoking that feeling of seeing certain characters right there in front of you, rather than on a television screen.

“One sorry sight, was a selection of charred and semi-melted props which had survived the 1997 Longleat fire. These included the once beautiful android from *The Visitation* and K9, who by all accounts was responsible for the fire!



Right (from top to bottom): The Pirate Captain from *The Pirate Planet* (1978). K1 Robot from *Robot* (1974). Drathro from *The Mysterious Planet* (1986) and the Terileptil Android from *The Visitation* (1982). Photographs © Alex Storer



“We waded past more masks, costumes and weapons before reaching one of the most memorable sections of the exhibition. At the entrance of this long, darkened corridor, the Melkur stood sentry, alongside Kate O’Mara’s shimmering Rani costume from *Time and the Rani* alongside Anthony Ainley’s two Master outfits. Various beautiful Gallifreyan guard and High Council costumes followed alongside iconic companion costumes as worn by Ace, Turlough, Sarah-Jane, Adric, Nyssa and Peri. On the opposite wall we had the display of the Doctors – classic Doctor costumes from Jon Pertwee’s memorable red velvet attire through to Sylvester McCoy’s seventh Doctor costume with well-worn shoes.



Photographs © Alex Storer

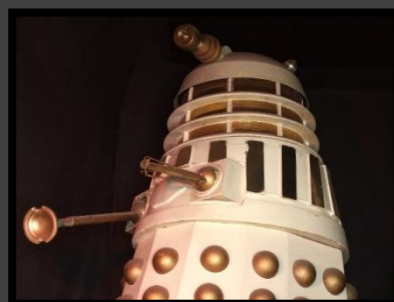
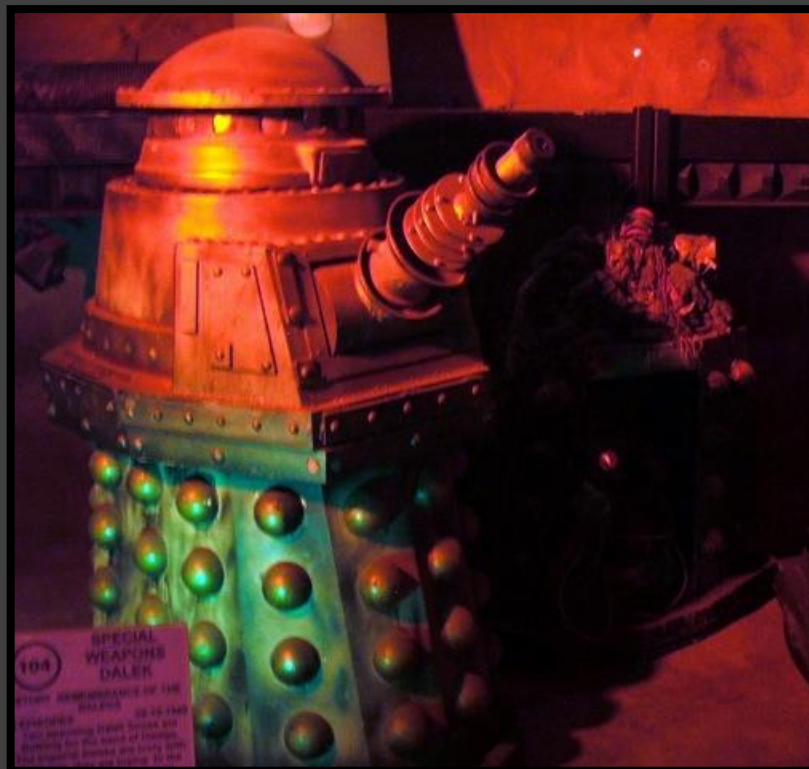


Photographs © Alex Storer

"Passing Bessie, we next found ourselves in a large, round room featuring costumes and props from the more recent series of 'new' *Who*, including the Forest of Cheem, Novice Hame, the scarecrows and the Slitheen, who looked monstrously impressive for real, despite the dreadful stories in which they featured.

"On leaving, we returned to the world of classic *Who*, passing costumes such as Omega from the *Arc of Infinity*, a Mechanoid and Nimon. Then came the masks and heads – the Black and White Guardians, Mawdryn, Davros, Sharaz Jek, original Sea Devil and Silurian heads, the Masque of Mandragora, a Marshman, Bellal, the Ergon, the Bus Conductor robot, Voc robots, the Dragon's head from *Dragonfire* and a Morlox from *Timelash*... this was a truly impressive array of some of the most memorable 'heads' from the show's history.





The Dalek section featured various items from *Remembrance of the Daleks* (1988) which aired in the 25th anniversary season of *Doctor Who*. Above left: The Special Weapons Dalek. Right top: The Emperor Dalek. This prop was restored in 2015 by Mike Tucker and his team at The Model Unit during its time at the *Doctor Who* Experience in Cardiff. At the time of writing it is in storage awaiting an uncertain future. Right bottom: The Imperial Dalek. Photographs © Alex Storer

“Next, we came to the section I had been most looking forward to – the Daleks. However, it was somewhat disappointing despite being hailed as “the largest collection of original Daleks ever brought together in one place”, as it only contained two actual Daleks, only one of which alleged to be an original! What was impressive though, was seeing the Emperor, Special Weapons Dalek, Time Controller and Transmat units from *Remembrance of the Daleks* all together, along with what looked to be some of the original background from when the props appeared at MOMI in the early 90s and several subsequent exhibitions.

“The destroyed Renegade Dalek was also fascinating to see for real, though over time, the mutant had clearly lost the fluorescent green colour that we saw on screen, and Davros, as ever, looked more than a little worse for wear.

“The foremost Dalek in the display was labelled as an “Original Blackpool exhibition Dalek”, along with a recording of the original Michael Wisher voiceover playing – except the prop was in fact from Longleat, not Blackpool! The two Daleks looked to be a mish-mash of parts, both featuring Imperial plungers.



Photographs © Alex Storer



“As we left the raucous cacophony of Daleks behind, we passed various sets including Sil and Kiv from *Mindwarp* and an impressively large *Brain of Morbius* laboratory. The Cheetah People from *Survival* and the Haemovores from *The Curse of Fenric* paid tribute to season 26 – the latter being possibly the most impressive exhibit of all. A green-lit *Attack of the Cybermen* set featuring Cybermen and the Cryons instantly took me back to the original exhibition, closely followed by 1980s Sea Devils from *Warriors of the Deep*. A display of creepy yet beautiful costumes from *The Greatest Show in the Galaxy* followed, with the sinister clowns and Gods of Ragnarok.



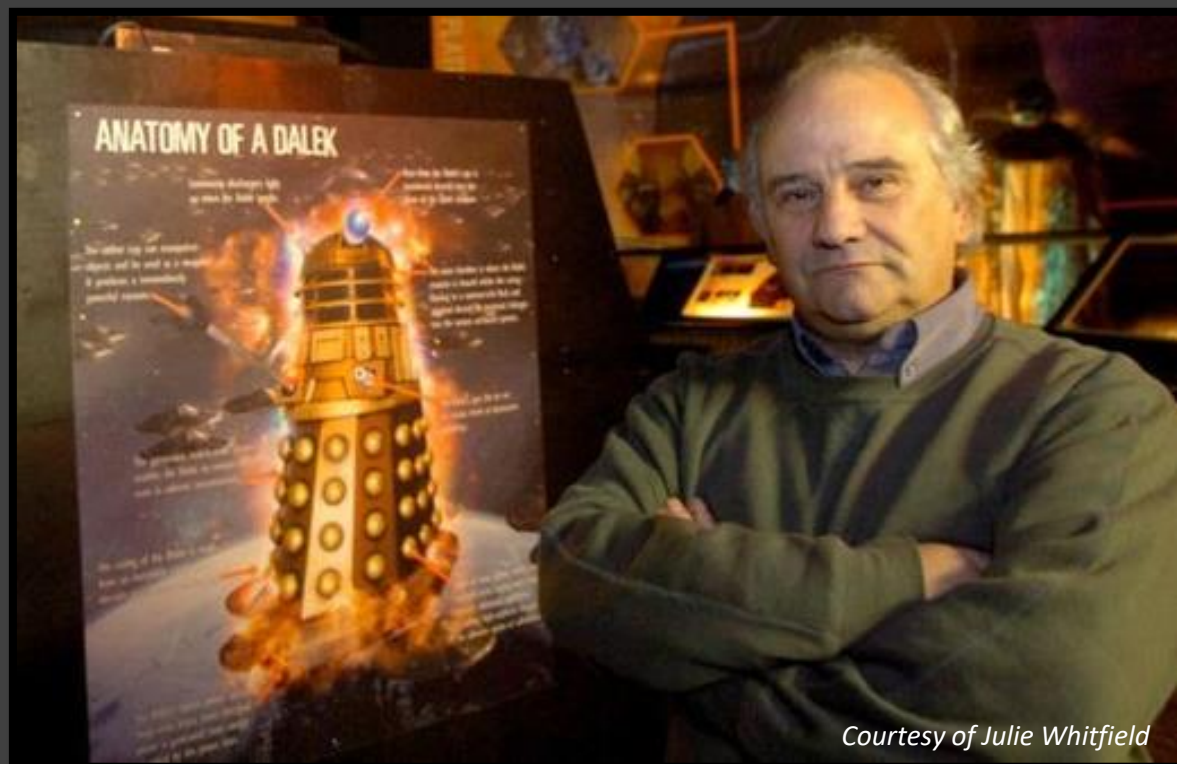
© Alex Storer

“Despite my best intentions, I still didn’t manage to photograph everything and as always, low light situations like this and props behind glass still posed quite a challenge. As the museum trail came to an end, we found ourselves passing back through the console room and back out into the shop, under the watchful eyestalk of an Imperial Dalek (why wasn’t it part of the Dalek display?!).

“The *Doctor Who* Museum was arguably the biggest display of the show’s props and costumes to date – it was a real celebration of the series, classic and current. One thing I did miss was going underground; the museum was all on ground level, so it lacked that feeling of subterranean adventure which was one of the things that added to the atmosphere of the original exhibition. Of course, it was impossible to go along as a 30-year-old and expect to revel in the same sense of delight and wonder that had captivated me as a child; this was more a feast of nostalgia..

“Through adult eyes, I saw things from a very different perspective – I saw the seams, the paintwork and the effort and artistry that went into crafting the props and costumes – and the thrill still came in seeing items from so many of my favourite stories for real, despite whatever condition they were in.

“Nothing would ever better my childhood experience of the original Blackpool exhibition; something only made possible by several one-off factors – the time, the place and the age I was. But there was something special about seeing many of the same old props again; almost as if a little part of my childhood had clung to them and was returned to me in that moment. David Boyle’s *Doctor Who* Museum was a real joy – it was a culmination of all the main previous exhibitions – Blackpool, Longleat, Llangollen, MOMI – and I savoured every minute.



Courtesy of Julie Whitfield

“Thirteen years have elapsed since that visit, and I haven’t been to another *Doctor Who* exhibition since – as I write this, no official exhibition even exists. The Blackpool Museum closed its doors in 2009, with many of the exhibits either moving to the BBC’s then official exhibition in Cardiff and the rest sold at a high-profile auction the following year. While many fans would be lucky enough to give away their life’s savings at auction in exchange for a genuine piece of *Doctor Who* history, it also sadly heralded the end of an era, knowing these items would likely never again be displayed in public.

“Over a decade on, and many of these original items have since passed into the safe hands of Neil Cole, who has given them a brand new lease of life (and loving restoration) at his Museum of Classic Sci-Fi, where they will be preserved for fans old and new to enjoy, hopefully for many years to come.

“David Boyle’s contribution – and indeed legacy – to the *Doctor Who* world will be long remembered; whether through his range of Dapol figures in the 1980s and subsequent Llangollen Experience and Dapol factory tour of the 1990s, to his Blackpool *Doctor Who* Museum, which ran from 2004 to 2009.

“It was this kind of thing which helped keep the spirit of the show alive during the so-called “wilderness years”, while the show was off-air. Even though I had long since stopped collecting the Dapol figures by the late 90s, it was still great to walk into Galaxy Four in Sheffield – now also sadly closed – and see new figures still lining the shelves. David’s vision for a new *Doctor Who* exhibition in Blackpool, despite being relatively short-lived, was a dream come true for so many fans, especially those like myself who had visited the original back in the day, and we’ll remain ever thankful for the experience.”



The Space Museum

A stroll through David Boyle's exhibition

Museum Floor Plan

1: SHOP & EXHIBITION ENTRANCE
2: TOYS & MEMORABILIA
3: BEHIND THE SOFA
T: ROTATING TARDIS MODEL
4: THE TARDIS CONSOLE ROOM
5: THE CYBERMEN
6: MONSTER ALLEY
7: ROBOT ZONE
8: COSTUME GALLERY
B: BESSIE

-
- The diagram shows a kiosk layout with three numbered zones: 1 (bottom left), 2 (top left), and 3 (top right). A queue line, represented by a series of blue and white circles, starts at zone 1, goes up, and then turns right towards the kiosk. The kiosk is labeled 'KIOSK' and has a 'T' sign on top. An 'ENTRANCE' sign is located near the queue line. A police officer icon is positioned near the entrance. A dashed line indicates a path or boundary at the bottom of the layout.

THE SPACE MUSEUM



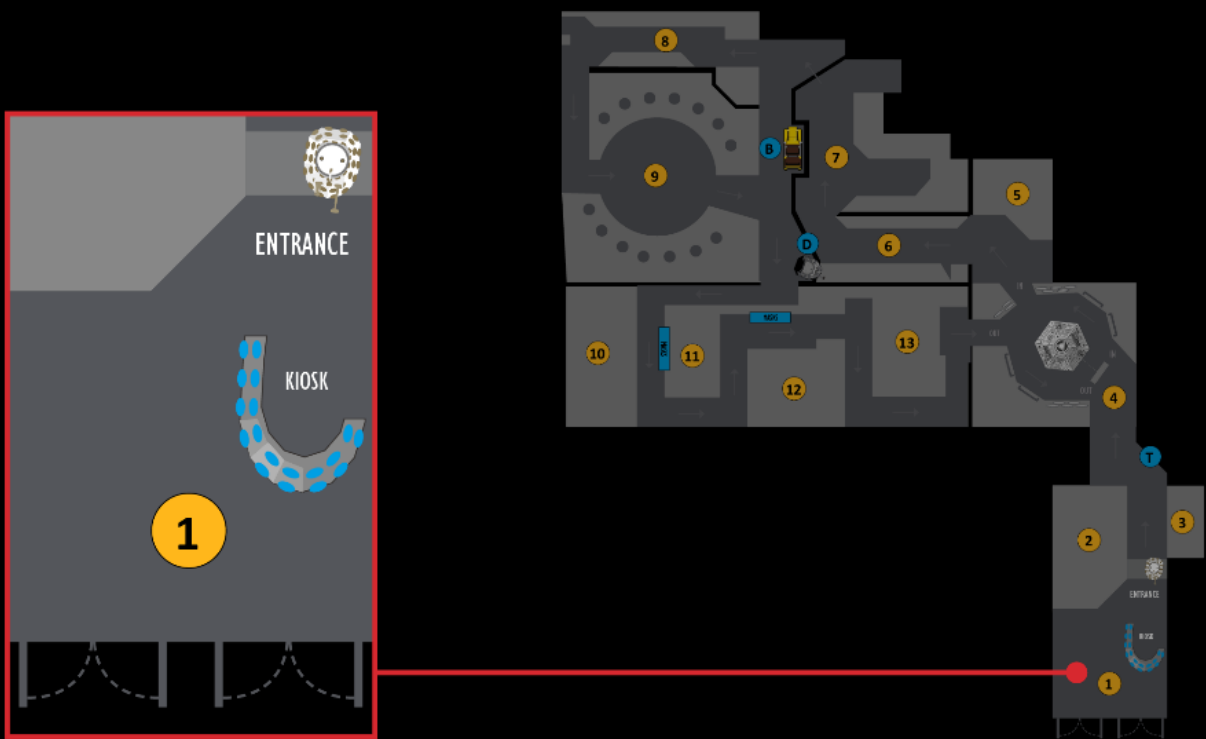
© Ronald Binnie



Shop And Entrance

Come face to face with monsters, props and costumes from over 40 years of this classic TV series.

The small entrance is truly TARDIS like, it's much bigger on the inside. At over 5500 square feet there's more than you might expect around every corner!



1: SHOP AND ENTRANCE

With Dalek-shaped ticket kiosk and Imperial Dalek above the Museum entrance.





© Paul Rowley



© Jeremy Spencer

ENTRANCE ↓





The shop in April 2004 with the Dalek-shaped ticket kiosk and Imperial Dalek above the Museum entrance. *Photographs © David Snelson*

TICKETS
ADULTS £6-00
CHILD £4-00
FAMILY £18-00

TICKETS
THIS WINDOW

TICKET PRICES
ADULTS 6-00
CHILDREN 4-00
FAMILY 2+2 18-00

DOCTOR
WHO





Small white tag with text, possibly a name or description, attached to the neck of the Dalek.

THE SPACE MUSEUM



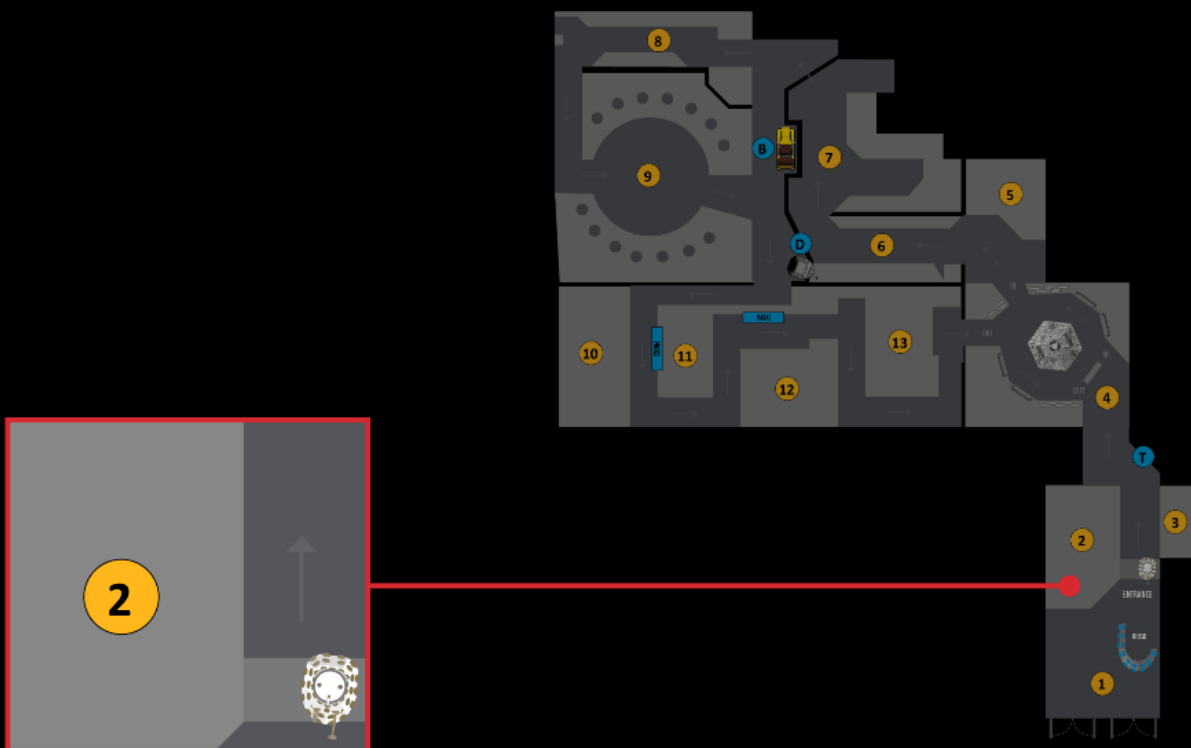
© Ronald Binnie

2

Toys And Memorabilia

Enjoy our collection
of *Doctor Who*
memorabilia
from the 1960s
to now.

Books, magazines,
toys, games, videos,
CDs and other
paraphernalia on
display.



2: DISPLAY OF TOYS AND MEMORABILIA

A range of items from the 1960s to present including vintage toys and games, books and magazines, clothing, videos and audio CDs and the new range of action figures.



“On entering the *Doctor Who* Museum, before seeing a single prop or costume, visitors were treated to a snapshot of the show’s history in merchandise format.

“Housed in an impressively large display area opposite the recreation of a 1960s living room, this collection of memorabilia was enough to make any fan go weak at the knees and press their face up against the perspex for a closer look. It brought together a cluttered plethora of items dating from the 1960s to present day – not only did it make you appreciate the sheer breadth of merchandise produced over the years, it also served as a reminder of just how much stuff was available during the years while the show was off-air.

“Spanning floor to ceiling, several shelves were festooned with delights from over the decades, including boxes of Dapol play sets and swathes of Dapol figures, the *Destiny of the Doctors* computer game, mugs, posters, books, annuals, bookmarks, DVDs, VHS tapes, BBC Video limited edition tins, LPs, CDs, vintage Marx Daleks, Palitoy Talking Daleks and K9, the Denys Fisher K9 and TARDIS, remote-control Daleks, keyrings, Dalek Bubble Bath, the Anti-Dalek Disintegrator Gun, the *War of the Daleks* board game, *Doctor Who* Baked Beans(!) and a wide range of more recent toys and models from Product Enterprise, Corgi and Character Options. These recent items made up a large part of the display – many of which were still readily available to buy in the shops, but it was as if they had already been sucked out of the present to be preserved in a vast archive of collectables.

“It was a lot to take in, and the content of this chaotic display varied over time. In later years, flyers, leaflets and posters from the previous exhibitions in Blackpool, Longleat and Llangollen also appeared.



Above top: The original museum sign. Above bottom: Museum display featuring a range of exhibition flyers. Photographs © Philip Brennan



"The whole display also served as a history of *Doctor Who* graphic design – variations of logos from all eras of the show emblazoned different forms of packing alongside vintage illustrations to modern photomontage designs.

"*Doctor Who* merchandising has always been as big as the show itself, so it wasn't at all surprising to find a display of collectables as part of the museum. By 2008, the revived show was in its fourth season and the merchandise machine was firing on all cylinders – product could literally be found almost everywhere on the high street. It was a delight to walk into almost any big supermarket and find rows of new *Doctor Who* toys! During the wilderness years, this privilege was just reserved for specialist shops such as Forbidden Planet, Galaxy Four and The Who Shop, that would often see fans traveling up and down the country to make a dedicated visit.

Above top: When the Museum opened the merchandise display case contained mostly current merchandise. Above right: A couple of vintage items on display later. Right: A young James Snelson admires the goods. Photographs © Philip Brennan



"Unlike the original Blackpool exhibition, where your journey culminated in the shop visit, the latter-day Museum started *and* finished with the shop, just to maximise on the merchandising opportunities!

"On entering the Museum from the seafront, visitors were greeted with a comedic semi-Dalek shaped ticket kiosk, behind which a selection of vintage merchandise (and occasionally non-*Doctor Who* products...) was on sale or display. These items would change throughout the year and would typically feature things like the 1975 eponymous board game, the 1989 *Battle for the Universe* game, Waddingtons 1980s jigsaws or the 25th Anniversary soundtrack LP.



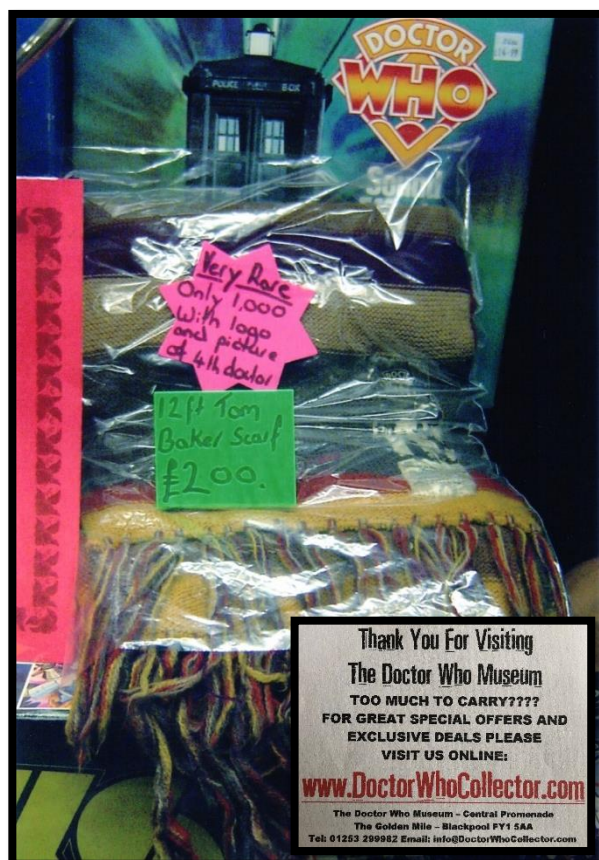




“As for the shop itself, the majority of items on sale were understandably new series related or currently licensed classic series merchandise, largely from Character Options, whose detailed range of toys and models is arguably some of the very best the show has ever seen. However, a good rummage around the shop could unearth boxes of old issues of DWM or an apparently rare Fourth Doctor scarf.

“As with the merchandise display, the shop also felt somewhat frenetic and randomly organised, and I dare say it was easy to miss a sought-after back issue or rarity. During my visit, although there were temptations aplenty on offer, I didn’t spend as much as I had anticipated and prepared for, but still made a point of leaving the Museum with a bulging bag full of goodies, just like old times.”

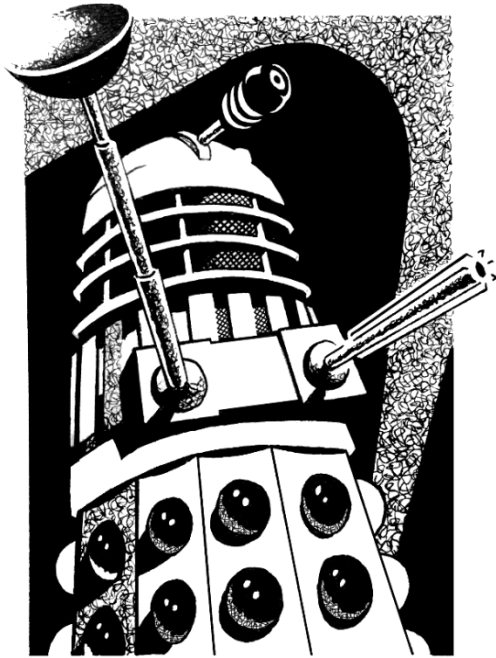
Above top: Vintage Dalek toys made by Palitoy and Marx Toys on sale at the Museum shop. Photograph Alex Storer Right: A ‘very rare’ Tom Baker scarf on offer for just £200. Photograph © Philip Brennan



Thank You For Visiting
The Doctor Who Museum
TOO MUCH TO CARRY????
FOR GREAT SPECIAL OFFERS AND
EXCLUSIVE DEALS PLEASE
VISIT US ONLINE:
www.DoctorWhoCollector.com
The Doctor Who Museum - Central Promenade
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THE SPACE MUSEUM

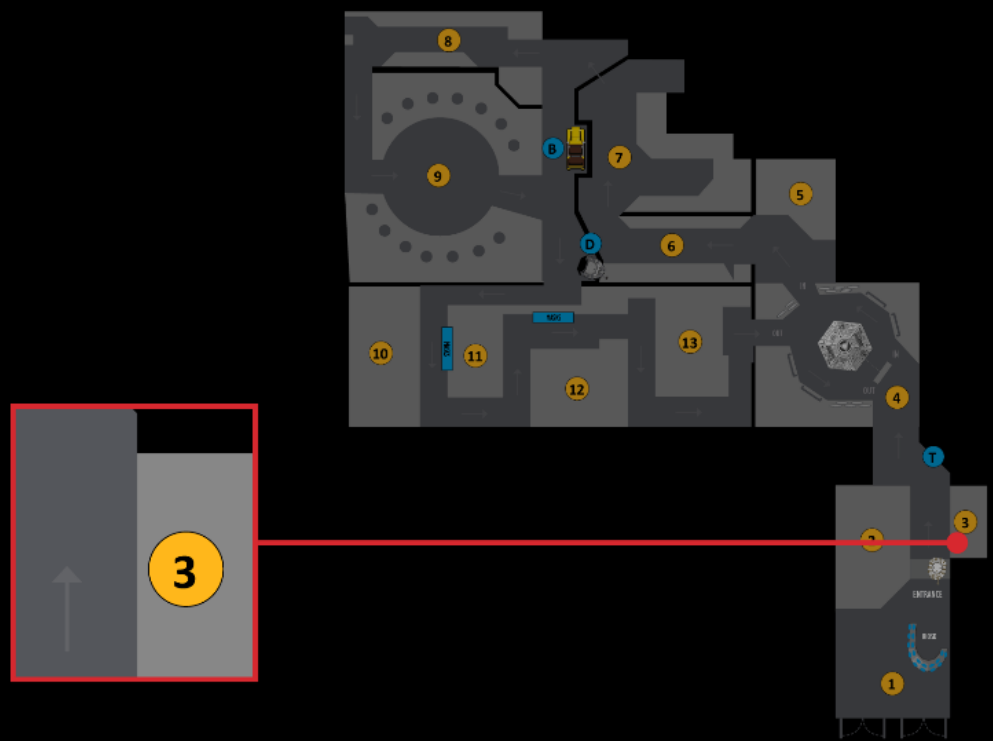


© Ronald Binnie

3

Behind The Sofa

The Museum is a real treasure trove for any lover of *Doctor Who* and for those eager to discover just what has made this the longest running science fiction programme in the world.



3: BEHIND THE SOFA

An introduction to the series set in a 1960s living room with historic clips from the first ever episode.



© Paul Rowley



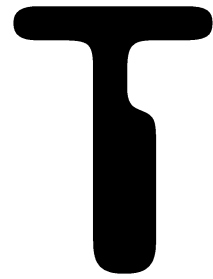
© Jeremy Spencer



THE SPACE MUSEUM



© Ronald Binnie

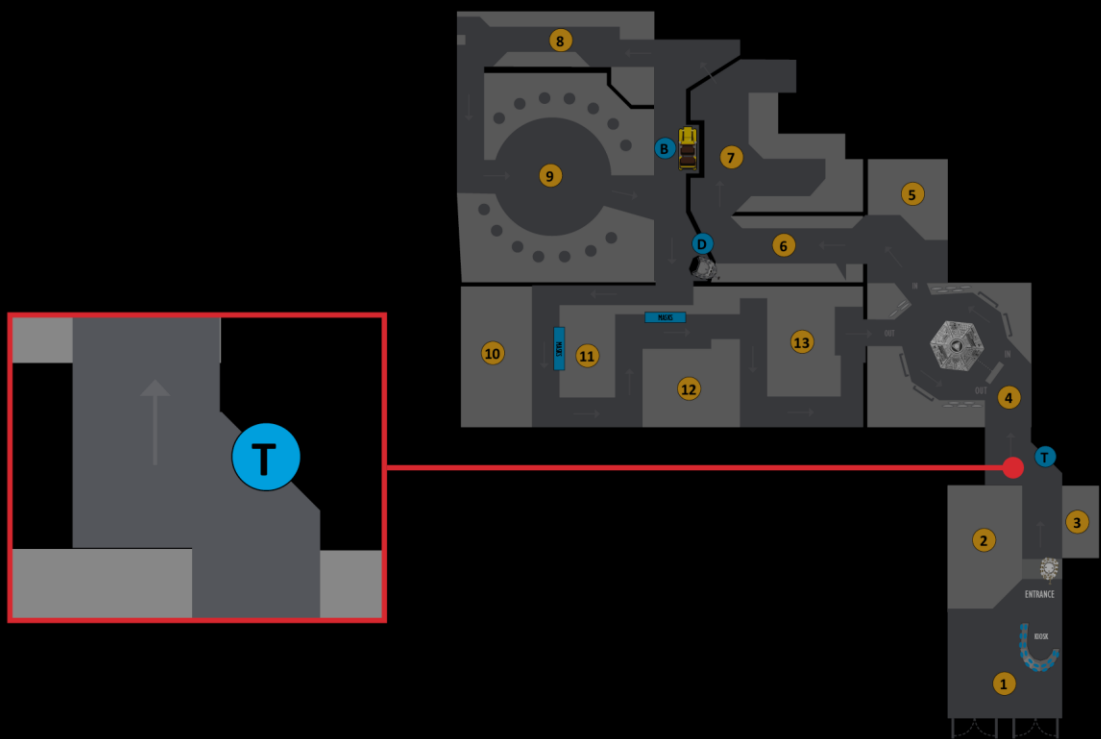


Rotating

TARDIS Model

TARDIS stands for
Time And Relative
Dimensions
In Space.

The Doctor's TARDIS is
a Type 42 time
travel capsule
from his home planet
Gallifrey.



T: ROTATING TARDIS MODEL

Watch the Doctor's time travelling machine as it spins through outer space.





© Paul Rowley



© Chris Daniels



EARLY BOOKS AND MAGAZINE DISPLAY © David Snelson

THE SPACE MUSEUM

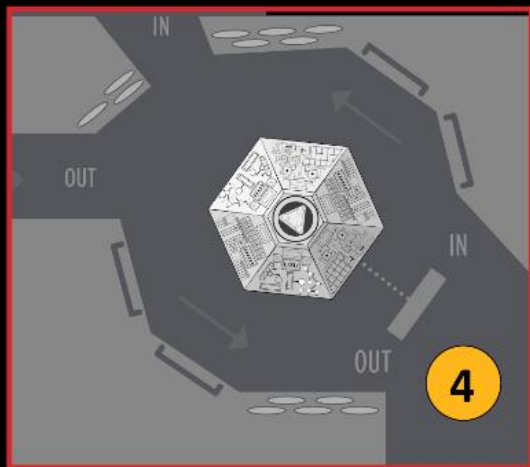


© Ronald Binnie

Q

The TARDIS Console Room

Walk through a recreation of the classic TARDIS interior complete with the famous console.

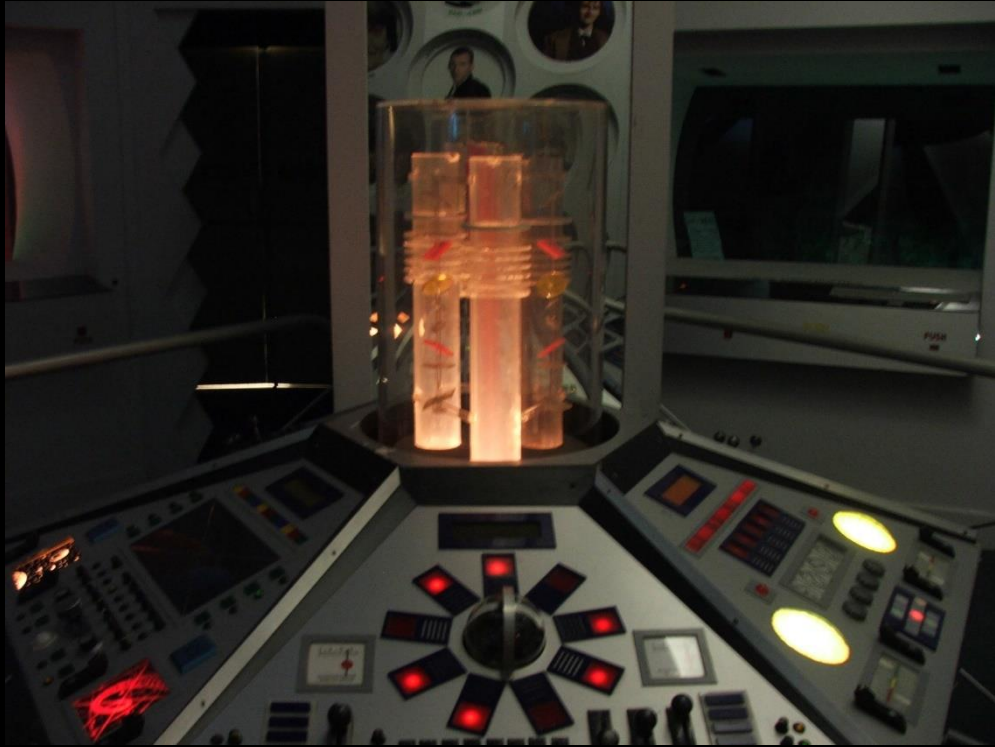


4: THE TARDIS CONSOLE ROOM

Featuring the TARDIS console plus an Axon, a Yeti, a Silurian, a Vervoid, Mandrels, the Magma Creature from *Caves of Androzani* and Navarino from *Delta and the Bannermen*. An Ice Warrior briefly featured here during the Museum's first year.







TARDIS CONSOLE ROOM © Alex Storer



PLEASE DO NOT TOUCH





AXON MONSTER © Alex Storer



NAVARINO © Alex Storer



WILLIAM HARTNELL



1963-1966

PATRICK TROUGHTON



1966-1969

CHRISTOPHER ECCLESTON



2005

TOM BAKER



1974-1981

JON PERTWEE



1970-1974

PAUL MCGANN



1996

COLIN BAKER



1984-1989

PETER DAVISON



SYLVESTER MCCOY



1984-1989



2004 © Philip Brennan



2006 © John Collier



2008 © Philip Brennan



2008 © Alex Storer

1986
Sylvester McCoy Was Here?

25/8/08.

SYLVESTER MCCOY



1987--1989



THE SPACE MUSEUM

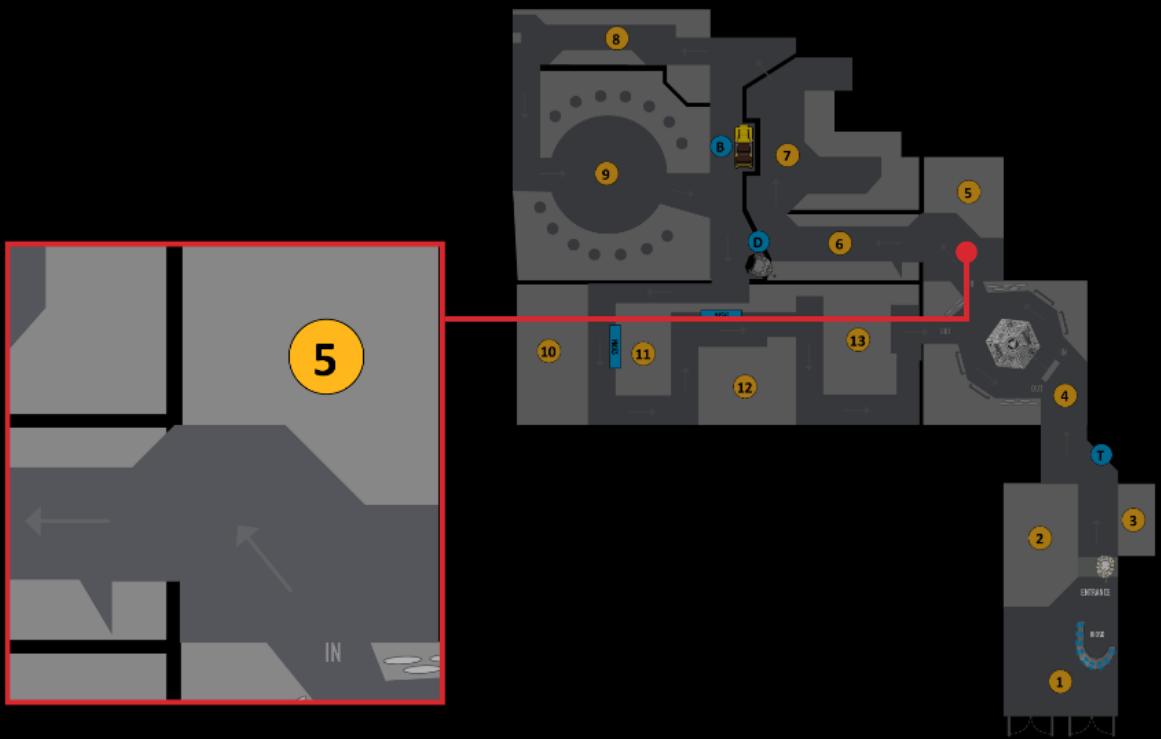


© Ronald Binnie

5 The Cyberman

One of the
Doctor's most
famous enemies.

Come face to face
with a selection of
Cyberman including
historic heads
charting the
evolution of this
most deadly of foes.



5: THE CYBERMEN

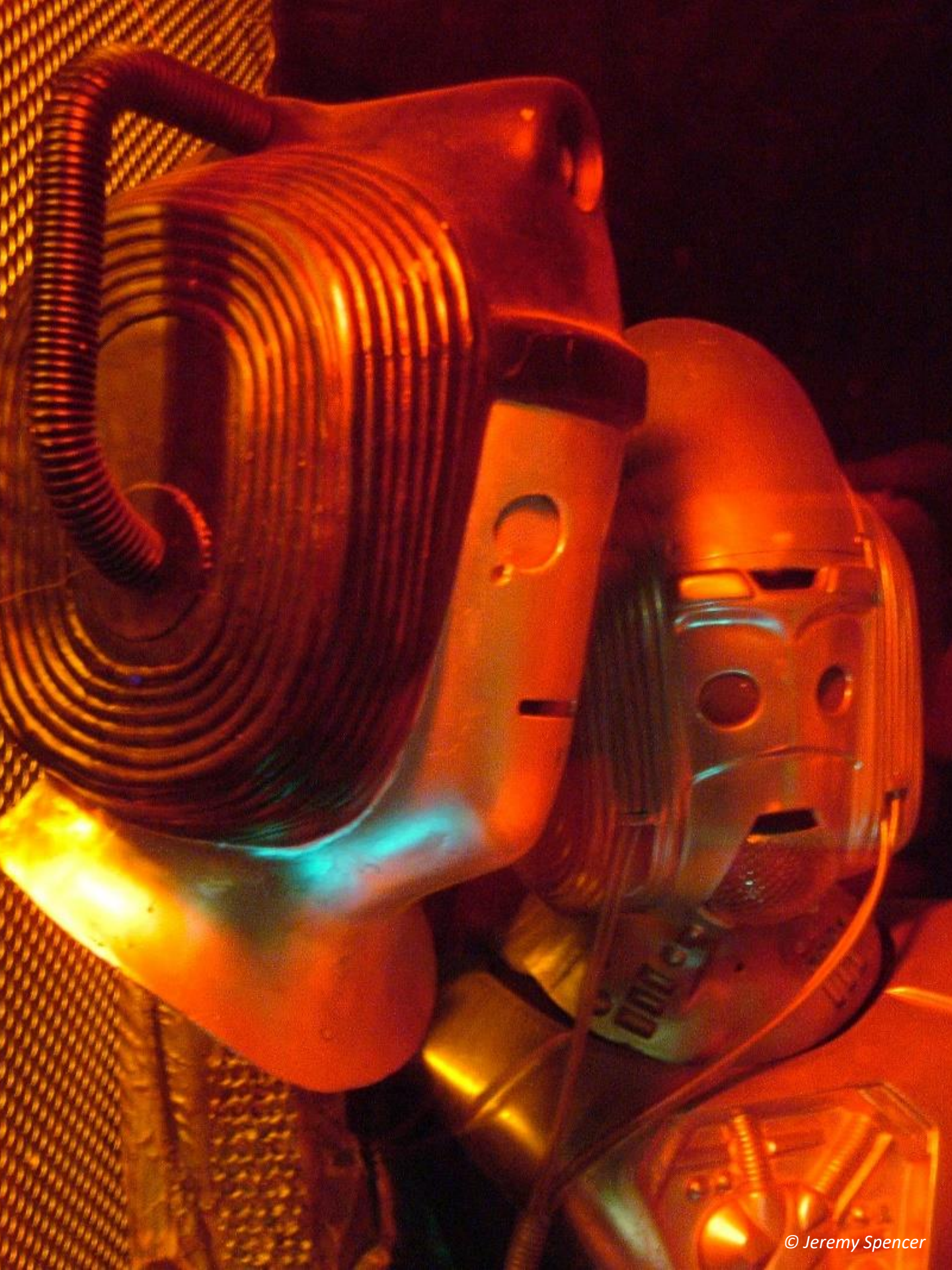
Display of four Cybermen with the Cyberscope and two destroyed, alongside a display of Cyberman helmets, costumes and parts from the 1960s to 2005.

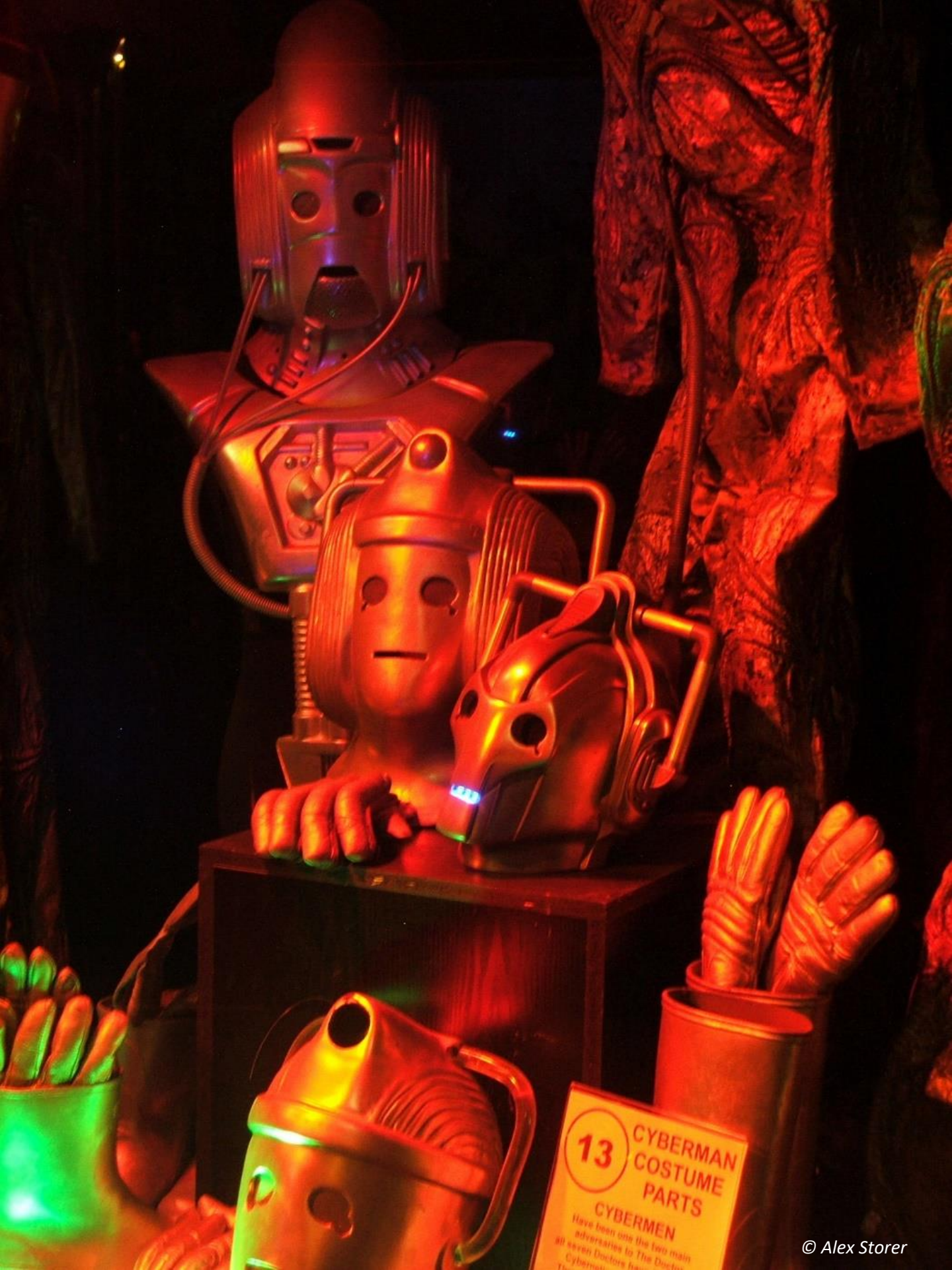


13 CYBERMAN COSTUME PARTS

CYBERMEN
Have been one of the main adversaries to The Doctor, all seven Doctors have faced these Cybernetic adjusted beings. They first appeared in the story THE TENTH PLANET (1966). They have evolved through five deaths or deaths. The Cyberleader has black piping on the helmet and the Cyberqueen has the large spikes on the top of the head.

COLLECTOR'S GUIDE
BY PAUL HOLMES





13 CYBERMAN
COSTUME
PARTS
CYBERMEN
Have been one of the two main
adversaries to The Doctor
all seven Doctors have
Cyberman
The









Photographs © Chris Daniels



IN MAY 2005 THE CYBERMEN
DISPLAY ALSO FEATURED A
CRYON © Philip Brennan

THE SPACE MUSEUM



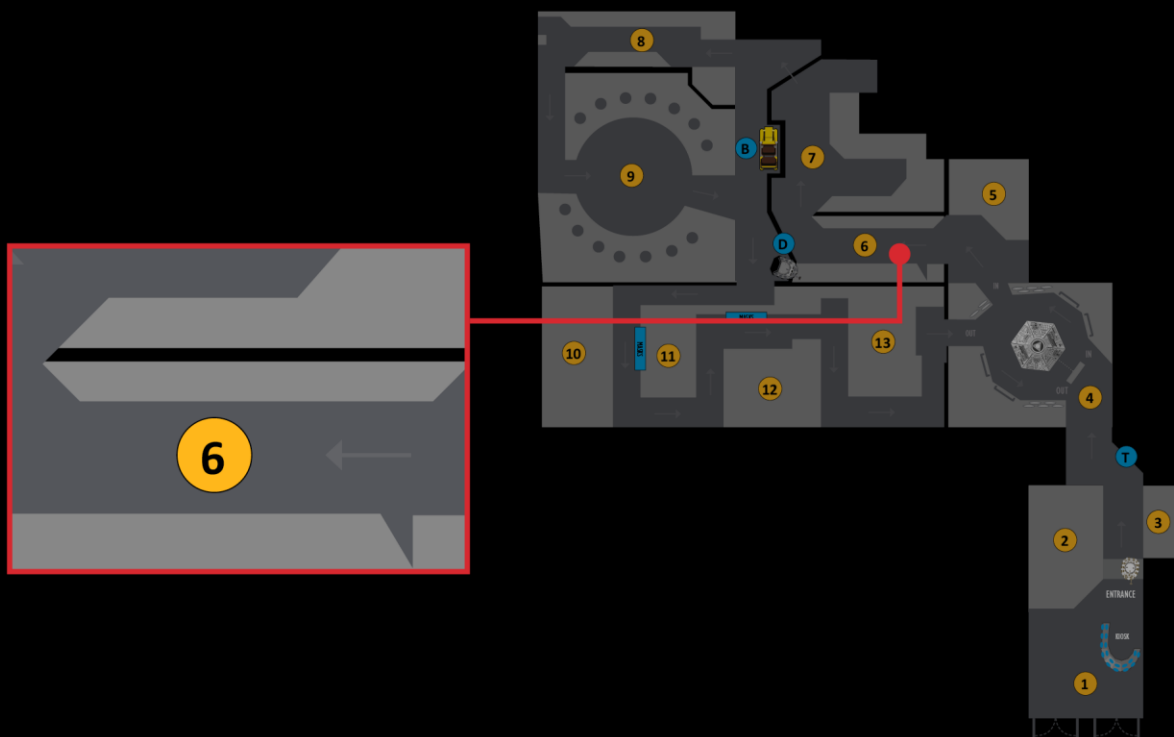
© Ronald Binnie

6

Monster Alley

Hiding in the
darkness are
some of the
Doctor's most
monstrous
foes.

Beware what
lurks here...



6: MONSTER ALLEY

Featuring the Husk from *Ghost Light*, a Tetrap from *Time and the Rani*, two Tractators from *Frontios*, Kroll from *The Power of Kroll*, The Malus (small, full-body model plus the huge head) from *The Awakening* and Egyptian sarcophagus from *Pyramids of Mars*.





KROLL © Paul Holmes



TETRAP © Alex Storer



MUMMY CASE © Alex Storer



TRACTATOR © Chris Daniels







THE SPACE MUSEUM



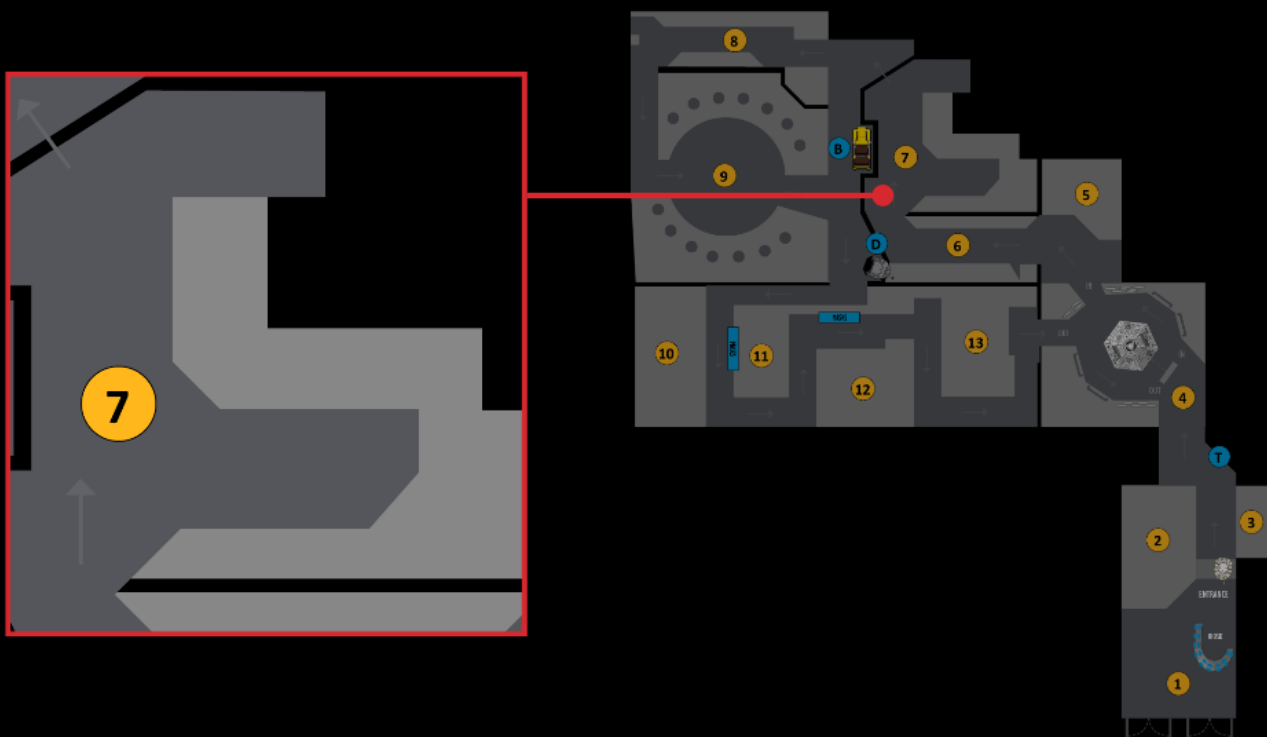
© Ronald Binnie

7

Robot Zone

Many metal creations
can be seen here.

The collection
includes the classic
Giant Robot through
to Drathro, the L1
and the Pool Cleaner
plus the faithful Fifi
and, of course, K9!

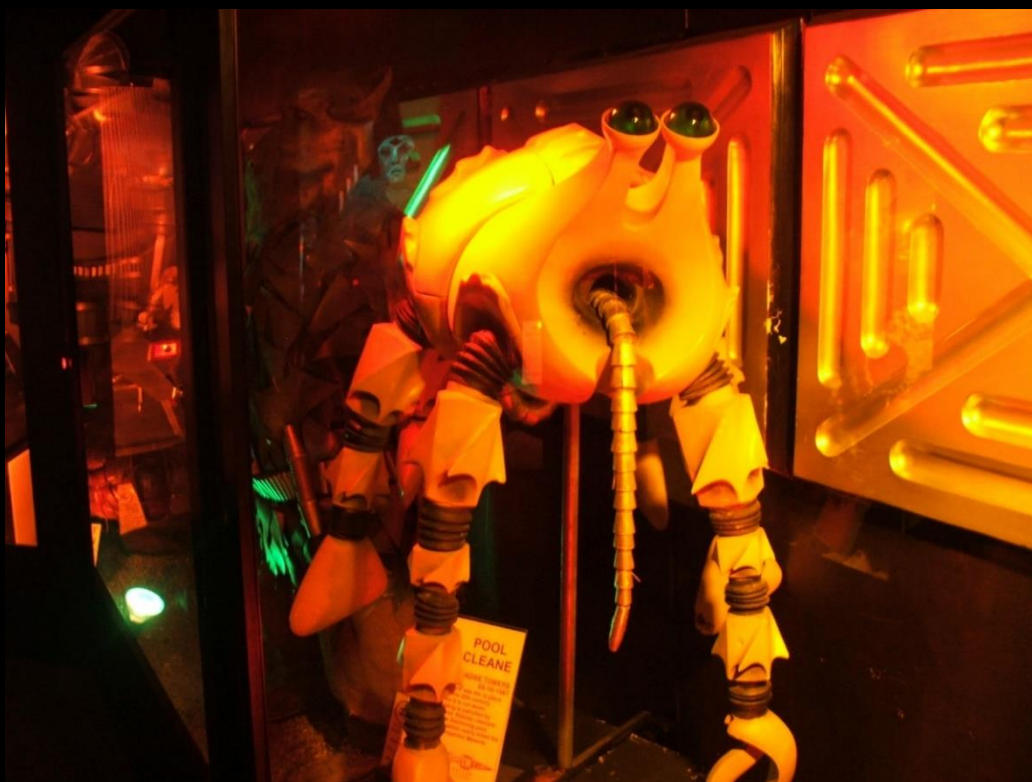


7: ROBOT ZONE

Featuring a Gundan Guard, the Pool Cleaner from *Paradise Towers*, the Garm, K9, the Pirate Captain, Fifi, the Kandyman, the giant brain from *Time and the Rani*, K1 Robot, Drathro and the L1. Fire-damaged props: surviving items from the 1996 Longleat exhibition fire, comprising K9, a Cleaner from *Paradise Towers* and the Terileptil android from *The Visitation*.

Face masks and weapons display from *Castrovalva* and several perished costumes.





POOL CLEANER © Alex Storer



THE GARM © Alex Storer



30 K-9
STORY THE INVISIBLE ENEMY
4 EPISODES 01-10-1977
K-9 is a mobile computer in the
rough shape of a Dornier

GIANT
ROBOT

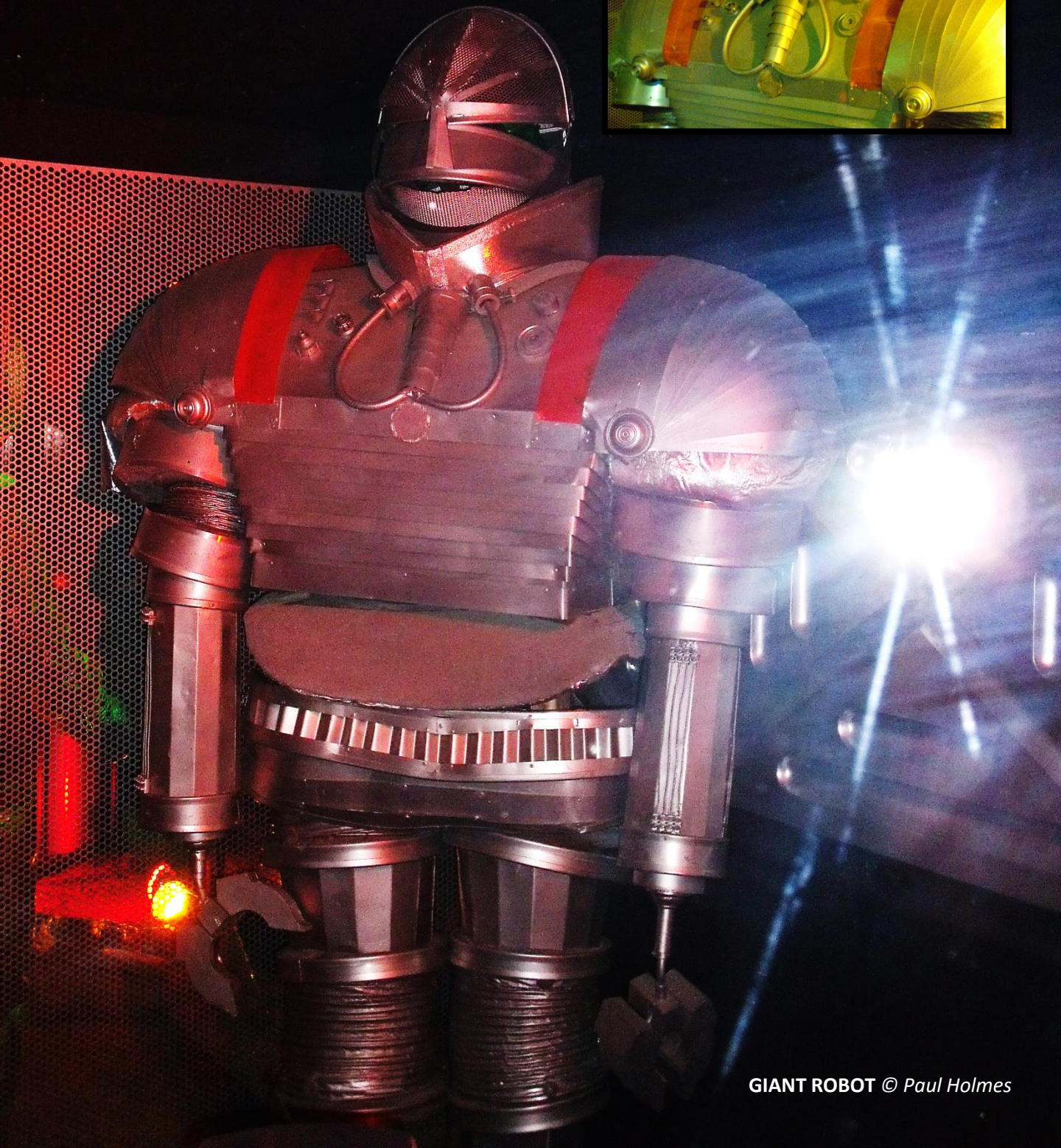


K9 and GIANT BRAIN © Philip Brennan



GIANT BRAIN © Jeremy Spencer

© Jeremy Spencer

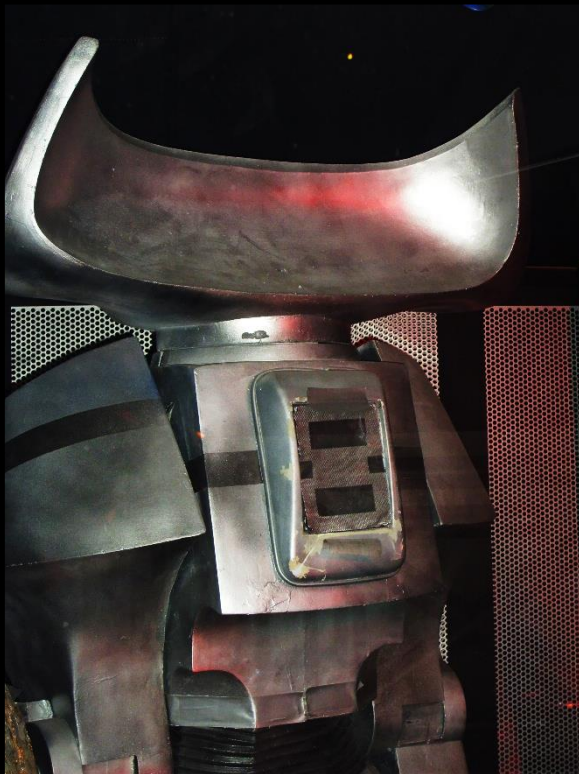


GIANT ROBOT © Paul Holmes

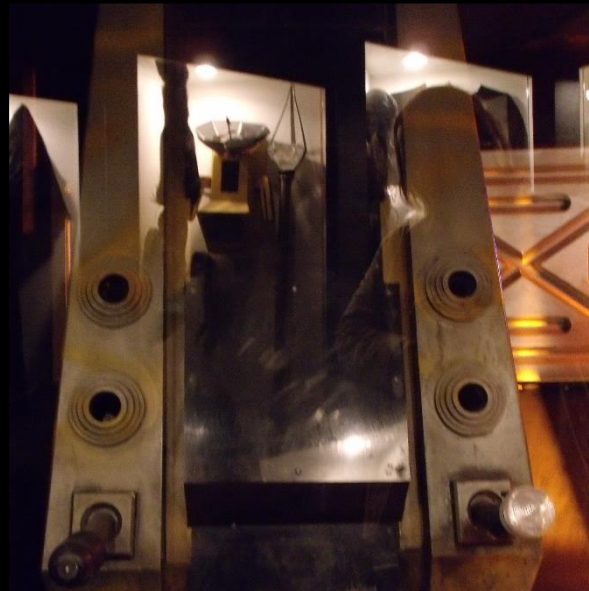


ANDROID and DRATHRO © Alex Storer

31 DRATHRO



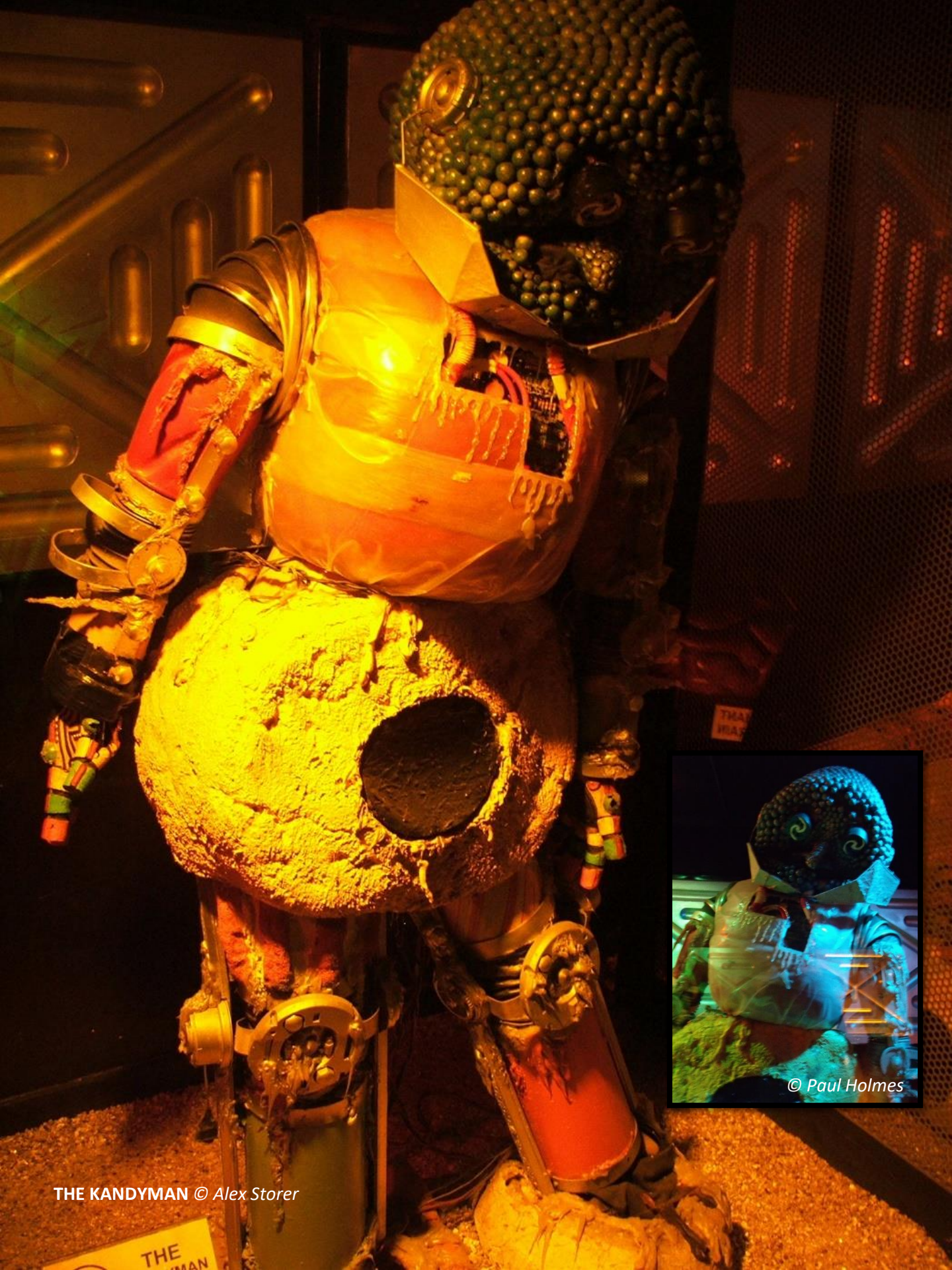
DRATHRO © Chris Daniels



L1 ROBOT © Paul Holmes



FIFI Photographs © Alex Storer



THE CANDYMAN © Alex Storer



© Paul Holmes



PIRATE CAPTAIN

THE PIRATE CAPTAIN is a character from the 1978 film Star Trek: The Motion Picture. He is a Klingon warrior who is captured by the Enterprise and taken to the planet of the Klingons. He is a member of the Klingon warrior class and is a member of the Klingon warrior class. He is a member of the Klingon warrior class and is a member of the Klingon warrior class.



© Philip Brennan

PIRATE CAPTAIN & POLYPHASE AVATRON © Alex Storer



© Jeremy Spencer



© Philip Brennan

CASTROVALVA FACE MASKS & WEAPONS

© Alex Storer

LAND 34 THE TARDIS !



IN MARCH 2005 THERE WAS A *LAND THE TARDIS* EXHIBIT WHICH
WAS FIRST DISPLAYED AT LONGLEAT IN 1987 © Philip Brennan



FIRE DAMAGED K9 © Philip Brennan



© Jeremy Spencer



© Alex Storer

THE SPACE MUSEUM



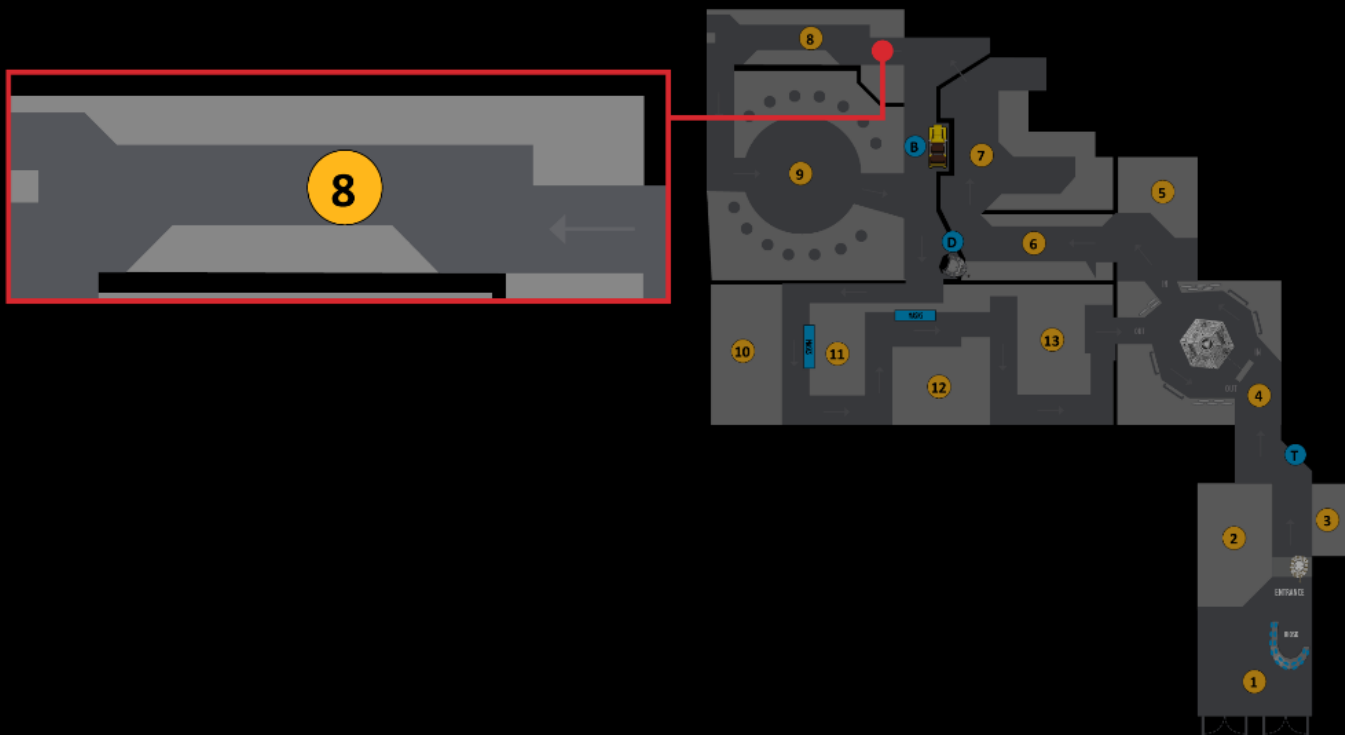
© Ronald Binnie



Costume Gallery

Containing many
priceless, original
costumes.

See a range of
Doctor's outfits and
a full wardrobe of
companion costumes
together with
Timelords and
the Master!



8: COSTUME GALLERY

Featuring Melkur, two Master costumes from *Logopolis* and *Survival*, the Master's Tissue Compression Eliminator, the Rani's costume from *Time and the Rani*, Time Lord and Gallifreyan Guards.

Companion costumes: Nyssa, Turlough, Adric and Ace.

The Doctor: The First Doctor's walking canes, the Second Doctor's trousers (*The Five Doctors*), the Third Doctor's red velvet jacket, the Fourth Doctor (*Logopolis*), the Fifth Doctor, the Sixth Doctor and Seventh Doctor costumes, plus Sarah Jane Smith (*The Five Doctors*) and Peri (*Mysterious Planet*).

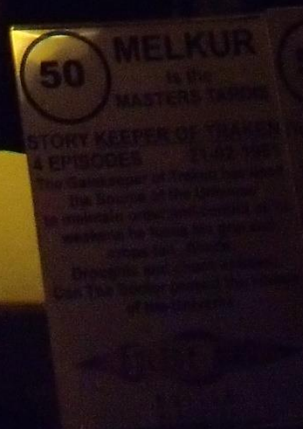


The Costume Gallery corridor had a monitor showing all the classic regenerations on loop.
Top photograph © Philip Brennan Bottom photograph © David Snelson

Doctor Who costumes are not made to last. Many as you have seen, however, have survived the years well. This cabinet contains examples of aged costumes that have perished from the ravages of time.

MISCELLANEOUS COSTUME PARTS

© Paul Holmes





53 RANI
This Costume was
worn by KATE WINSLET
as IRINA
TIME AND THE RANI
The costume worn by Irina
in the film is a red and gold
patterned jacket with a large
silver belt buckle and red
trousers. It is a costume
designed by the costume
designer, and it is a costume
that is very popular in the
film. It is a costume that is
very popular in the film.

52 MADONNA
This costume was worn by
Madonna in the film 'Raiders
of the Lost Ark'. It is a costume
that is very popular in the film.
It is a costume that is very
popular in the film.



RANI COSTUME © Alex Storer



TISSUE COMPRESSION ELIMINATOR

© David Snelson



46B MASTER

This Costume was worn
by ANTONY AINLEY
As the MASTER in the
last episode SURVIVAL
The Doctor describes the Master as:
An evil genius, one of my oddest
and greatest enemies.
See display 97 CRETAN PEOPLE



MASTER COSTUME © Alex Storer



**CHANCELLORY GUARD and
TIME LORD COSTUMES**
© Alex Storer



TIME LORD COSTUME
© Alex Storer



COMPANION COSTUMES
© Paul Holmes



SIXTH DOCTOR SHIRT & WAISTCOAT
FROM *THE TWO DOCTORS*
© Alex Storer



FIRST DOCTOR'S WALKING CANE

© Paul Holmes



SECOND DOCTOR'S TROUSERS

© Philip Brennan



NYSSA'S COSTUME

© Alex Storer



THIRD DOCTOR'S JACKET
© Chris Daniels

58 DOCTORS
JACKET
THE 3RD DOCTORS
JACKET WORN BY
JON PERTWEE
IN THE THREE MONSTERS
Several variations of colour and
piping of this coat appear in other
stories. This style of coat gave
the 3rd Doctor the Dandy image.
As expressed by the 1st Doctor

THIRD DOCTOR'S JACKET &
SARAH JANE SMITH'S COSTUME
© Paul Holmes

5 TROU
PATR
TROUG
pair of trouse
worn by
SECOND DO
RICK TROUGH
In the story
FIVE DOCTO
to special 25-1
little of the 2nd Do
costumes survive.

DOCTOR-WHO
MUSEUM
BRIGHTON



PERI'S COSTUME © Alex Storer



SIXTH DOCTOR COSTUME
© Chris Daniels



FIFTH DOCTOR COSTUME
© Chris Daniels



FOURTH DOCTOR COSTUME
Photograph © Chris Daniels



SEVENTH DOCTOR COSTUME
© Chris Daniels

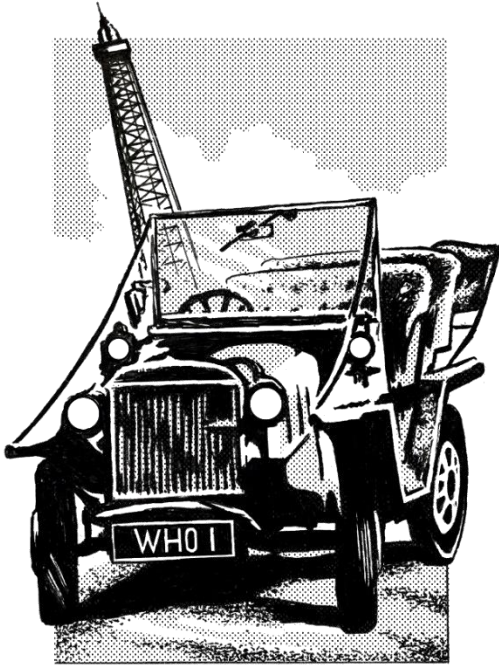


MORDRED ARMOUR FROM *BATTLEFIELD* © Philip Brennan



NYSSA COSTUMES FROM MAWDRYN UNDEAD & TERMINUS © Philip Brennan

THE SPACE MUSEUM



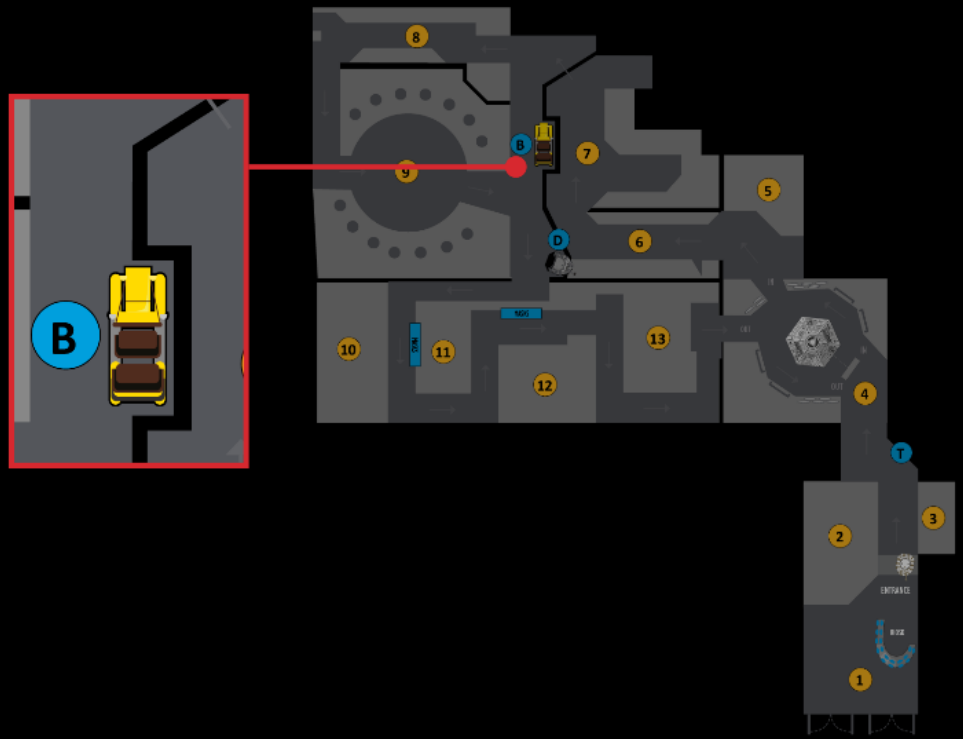
© Ronald Binnie

B

Bessie

The Doctor's trusty
yellow roadster.

Have your picture
taken with the
original prop
used in the
classic T.V. series.



B: BESSIE

The Doctor's Edwardian car first appeared in *The Silurians* in 1970. From the mid Seventies until 1985 the original prop was often parked outside the *Doctor Who* exhibition in Blackpool.

After travelling abroad as part of the USA tour in 1986 and 1987 the car was stored inside the Llangollen Experience before returning to Blackpool to be put on display at the Museum.



BESSIE
When the third Doctor, Jon Pertwee, was called to Earth in January 1970, he agreed to work for UNIT, the United Nations Intelligence Headquarters, in return for facilities to make the TARDIS fully functional again and an Edwardian four-seater roadster car, BESSIE. The car was subsequently used by the fourth Doctor, Tom Baker.

**DO NOT
TOUCH**

Hi!
I am 'Bessie'
the Doctors'
car.



Photographs © Alex Storer

THE SPACE MUSEUM

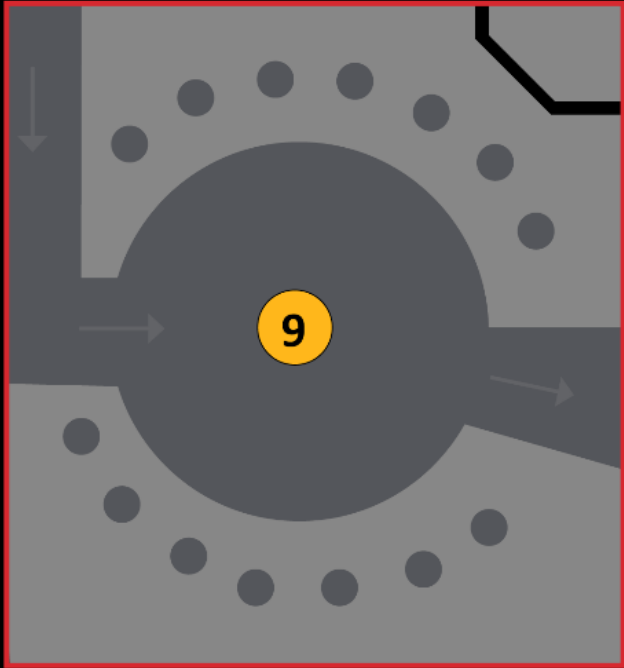


© Ronald Binnie

9 The New Series

Blackpool features
monsters and
costumes
from the new series.

Included in the
collection are a
Slitheen, an Auton
and characters from
Platform One plus
more items from the
latest series too!



9: THE NEW SERIES

Originally called the Hall of Monsters. When the Museum first opened it contained Bessie and a collection of classic foes.

In 2005 it became a space to display new series items such as Rose Tyler's hoodie, a Slitheen, an Auton (from *Rose*) and the Anne Droid.

The following year a display in the centre of the room featured 'the earliest surviving Dalek' and a talking new series Dalek with a moving head.



Main: The Hall of Monsters. Inset: Clowns from *The Greatest Show in the Galaxy*. Photographs © Philip Brennan

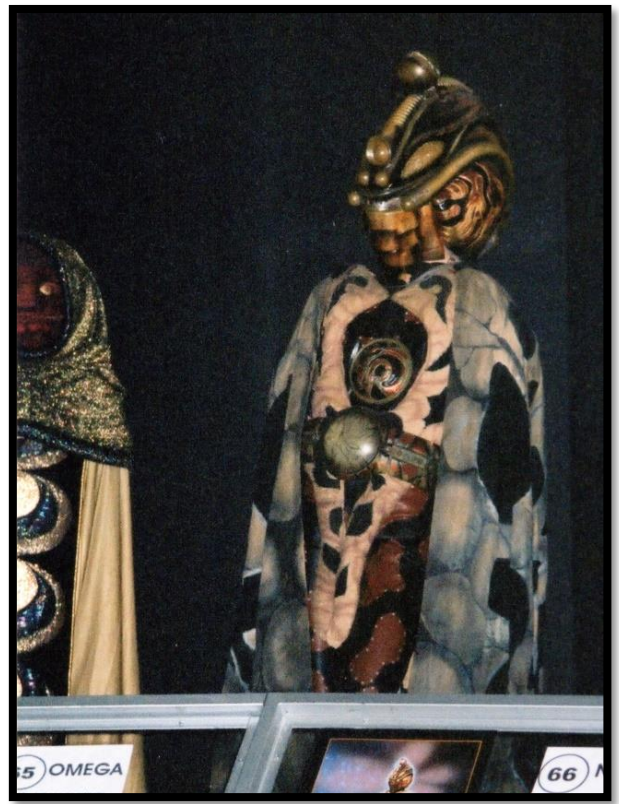
“As I look back at Blackpool's two *Doctor Who* Exhibitions, the main difference that strikes me, apart from the first one being smaller and subterranean, is the lack of change in the second exhibition. One of the most thrilling aspects of the exhibition in the Seventies and Eighties was the fact that the exhibits were altered annually. However, it would be wrong to say that the second Blackpool exhibition remained unchanged throughout its lifetime.

“The floorplans elsewhere in this book show the layout of the second exhibition as it was for most of its existence and loud 'n' proud at its centre was the New Series room. However, the *Doctor Who* Exhibition and Museum opened its doors on Good Friday, 9th April 2004 - almost twelve months before there was a new series. So, ladies and gentlemen, what stood in the centre of the exhibition for the fourteen months or so before the New Series room unleashed its glossy charms on the Great Blackpool Public?

“The answer is ... **The Hall of Monsters**. Contained within that cavernous, darkened space was the Doctor's faithful, fine four fendered friend Bessie and a shadowy collection of foes.

“This menagerie of monsters included –

- Omega from *Arc of Infinity*
- A Pipe Person from *The Happiness Patrol*
- Two of the Gods of Ragnarok from *The Greatest Show in the Galaxy*
- The Nemesis statue from *Silver Nemesis*
- A Foamasi from *The Leisure Hive*
- The Garm from *Terminus*
- A Sontaran from *The Two Doctors*
- A Nimon from *The Horns of Nimon* (well, the sign said "Nimon" but the only bit of the Nimon present was the head minus horns. This concoction was later sold at Bonhams - see page 376 of *Blackpool Remembered* for the full horror)
- The little alien delegate with a pink Terileptil head from *Mindwarp* (labelled as "Terileptil")
- A Plasmaton from *Time-Flight*
- A Navarino from *Delta and the Bannermen*
- The Magma Creature from *The Caves of Androzani*
- A Mogarian from *Terror of the Vervoids*
- Two Clowns from *The Greatest Show in the Galaxy*
- Control from *Ghostlight*
- Mestor the Gastropod from *The Twin Dilemma*



Above left: An almost unrecognisable Nimon head minus the horns. Above right: Omega from *Arc of Infinity*. Left: A pink looking Terileptil. Below: A Pipe Person from *The Happiness Patrol* with two of the Gods of Ragnarok from *The Greatest Show in the Galaxy*. Photographs © David Snelson





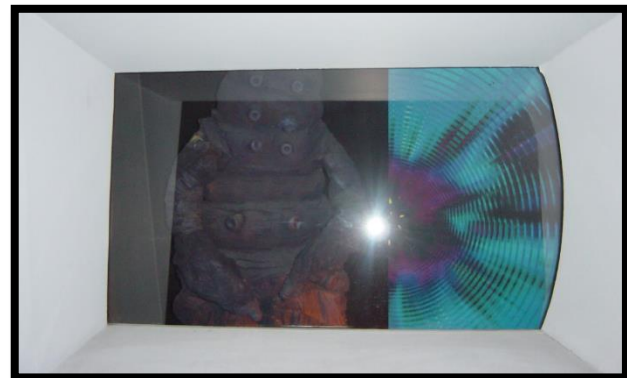
THE GARM
© David Snelson

"With the advent of the New Series, a wind of change swept through all aspects of *Doctor Who* and the museum was no exception. A fancy new exhibition opened on Brighton Pier in May 2005, packed to the gills with shiny *Doctor Who* goodness from the latest series. The organisers obviously required a few blasts from the past and a raiding party was sent to Blackpool to make off with an Ice Warrior, a Cyberman, a Sea Devil and a Haemovore.

"To cover these gaps, Blackpool's Cybermen, Sea Devils and Haemovores spread out a bit and no-one was any the wiser. The sole surviving Ice Warrior, however, was another matter. He was displayed with pride in one of the four "windows" in the TARDIS console room alongside a Yeti, an Axon and a Silurian.

"What could possibly hope to fill those green Martian shoes to represent one of the Doctor's most memorable enemies? Why, a Navarino of course! This interloper with a whole five seconds of screen time in *Delta and the Bannermen* slumped forlornly in the TARDIS console room for the next four years, looking ever more like a discarded and unloved old sleeping bag.

"The other denizens of the Hall of Monsters were scattered to the four corners of the exhibition, sometimes quite incongruously - the Sontaran was parked between Drathro and K1, the Mogarian hopped in with the Kandyman, the Garm slouched next to the Pool Cleaner, the Nemesis statue and Control replaced the Cryon & destroyed Cyberman next door to the Sea Devils while that Telosian twosome were thrown in the Cybermen display and the Foamasi and Mestor became awkward bedfellows with the Haemovores. As time went on, an upper berth was added to the Scene By Scene section and the former occupants of the Hall of Monsters took their rightful place, looking imperiously down on we mere mortals."



Above (from top to bottom): Sontaran from *The Two Doctors* and Navarino in the Hall of Monsters. Ice Warrior and Navarino in their Console Room display areas. Photographs © David Snelson



2005



2005 saw the arrival of Rose Tyler's hoodie, a Slitheen, an Auton from *Rose*, Simmons' costume and torture device from *Dalek*. There were also a number of items from *End of the World* including a Tree Person, Jabe's dress, the Steward and an Adherent of the Repeated Meme.

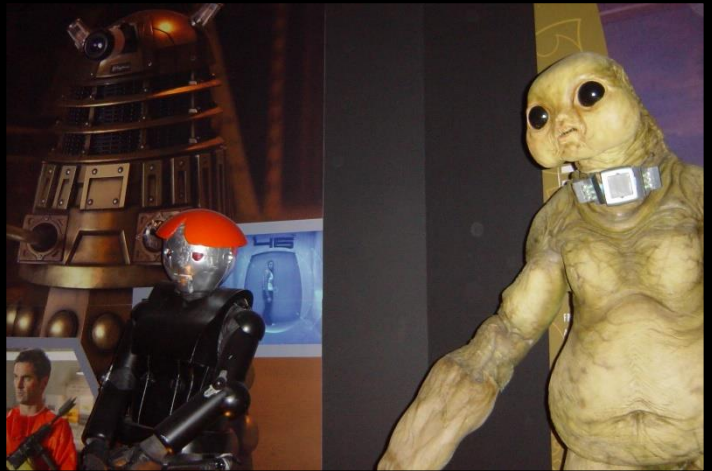
By August 2005 these items were joined by:

Hop Pyleen from *End of the World*, a Slitheen Egg, Margaret Blaine's costume and the extrapolator from *Boom Town*, the Anne Droid, Captain Jack's gun and a hand-shaped wall control from *Bad Wolf*.



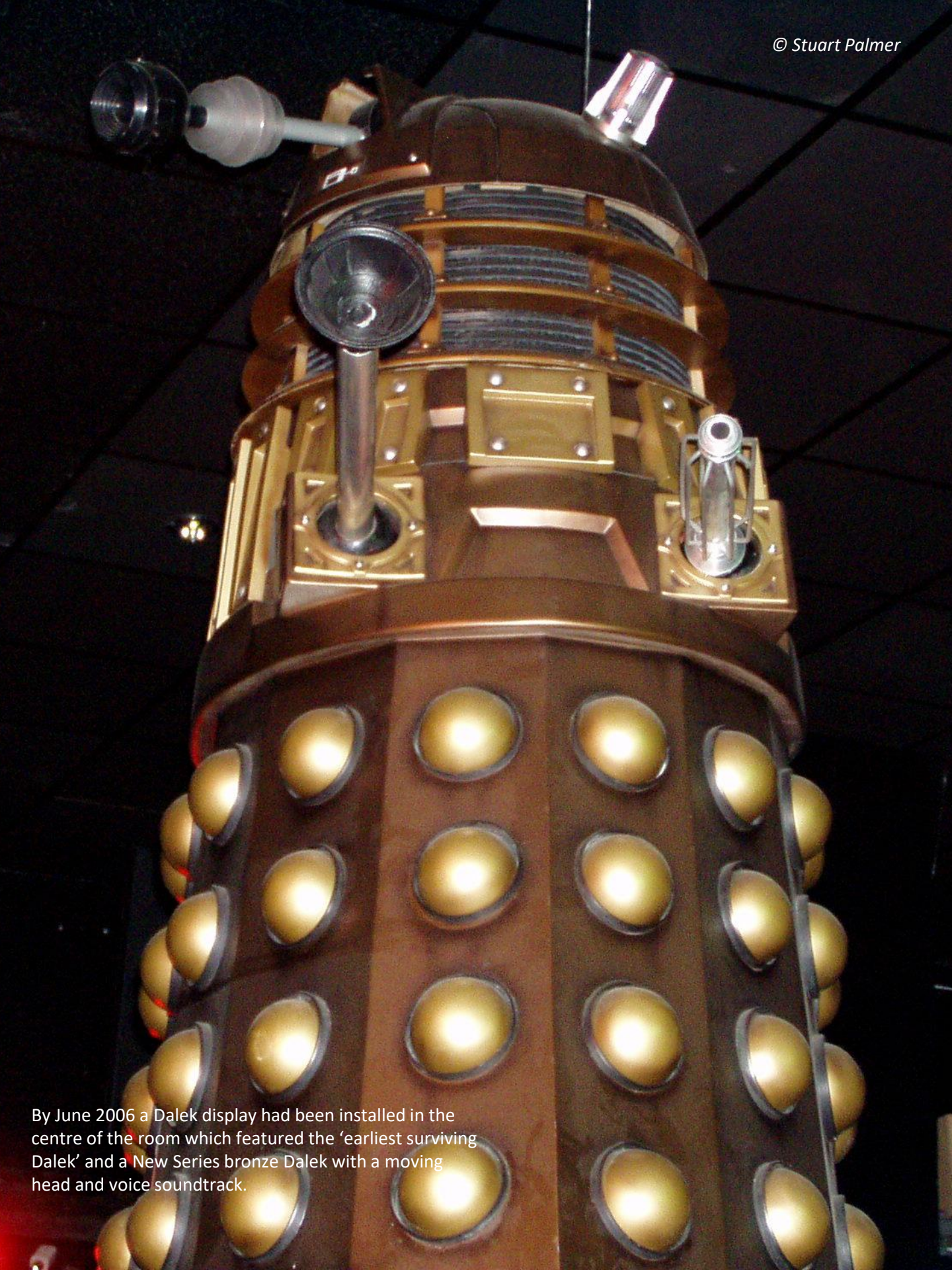
Photographs © Jeremy Spencer

2005



Photographs © Philip Brennan





By June 2006 a Dalek display had been installed in the centre of the room which featured the 'earliest surviving Dalek' and a New Series bronze Dalek with a moving head and voice soundtrack.

2007



Above: Rose Tyler's hoodie worn by Billie Piper. Below left: Slitheen. Below right: The Steward costume from *The End of the World*.



Photographs © John Collier

2007

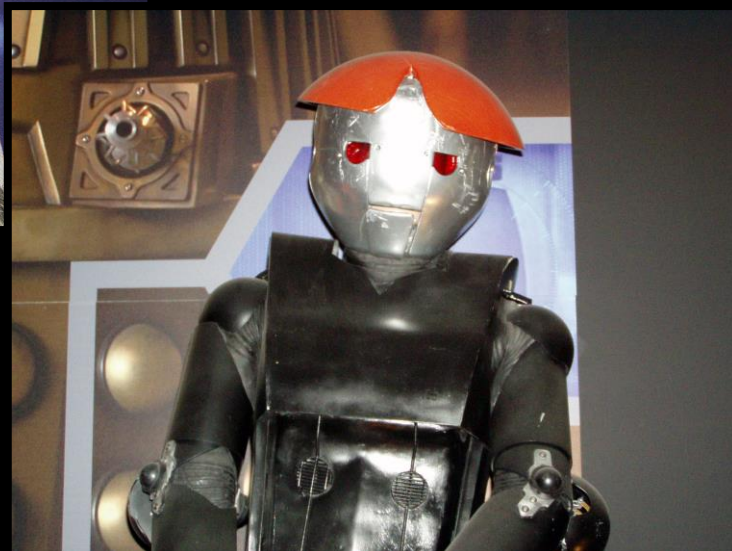


New exhibits for 2007 included the Auton Bride from *Rose* and two wall displays featuring artefacts from *The Empty Child*, including a gas mask and Captain Jack's "squareness gun".



Photographs © Philip Brennan

2008



2008 saw further New Series items including Novice Hame's costume from *Gridlock* and the blue Scarecrow costume from *Human Nature* (minus its mask). Above: Tree Person and Hop Pyleen from *The End of the World*. Top right: Slitheen. Right: Anne Droid.

2008



Clockwise from
top left: The
Steward from *The
End of the World*.
Margaret Blaine's
costume from
Boom Town. *New
Earth* display. Hop
Pyleen from *The
End of the World*.

Photographs © Alex Storer





2009

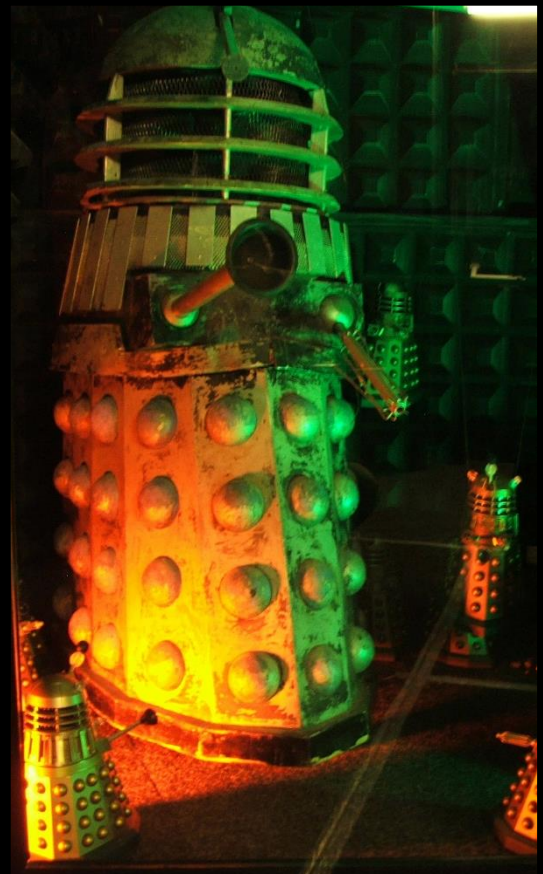


THE NEW SERIES DISPLAY © Philip Brennan

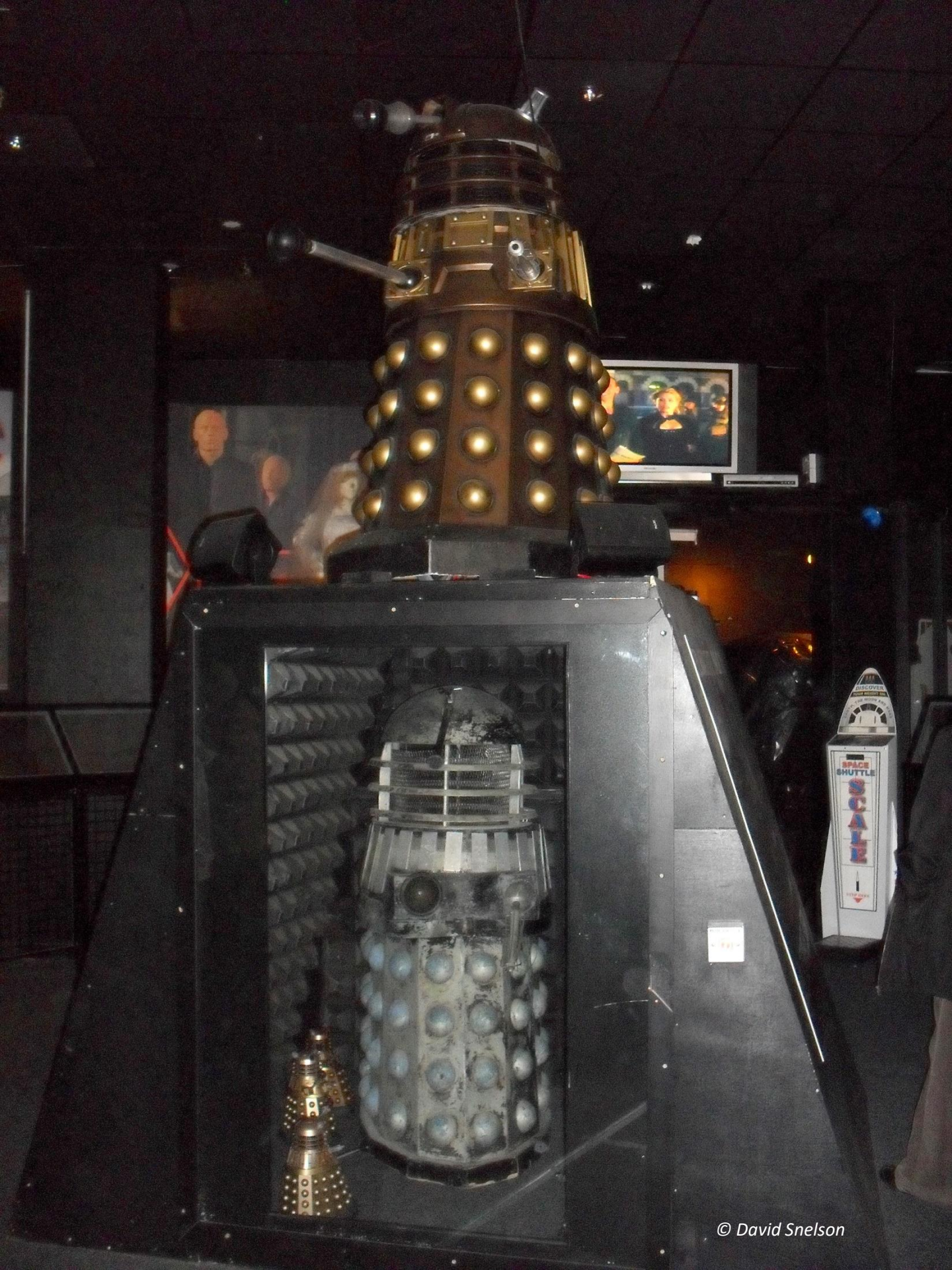
For the final season in 2009 viewers were treated to more new items including the Duke of Manhattan's and Chip's costumes from *New Earth* and a "Kung Fu" Monk costume from *Tooth and Claw*.



TOOTH AND CLAW MONK © Philip Brennan



EARLIEST SURVIVING DALEK © Alex Storer



ANATOMY OF A DALEK

Luminosity dischargers light up when the Dalek speaks.

The sucker cup can manipulate objects and be used as a weapon. It produces a tremendously powerful vacuum.

Data from the Dalek's eye is transferred directly into the brain of the Dalek creature.

The main chamber is where the Dalek creature is housed within the casing — floating in a nutrient-rich fluid, and attached directly by positronic linkages into the various on-board systems.

A gyroscope stabilisation system allows the Dalek to remain upright in any circumstances.

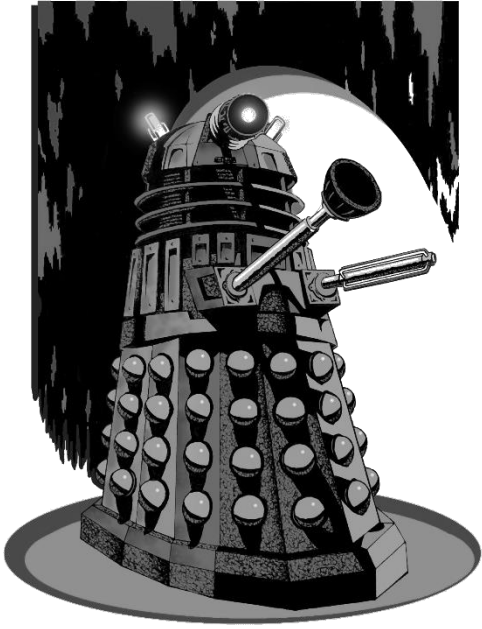
The Dalek's gun can be set to various levels of destructive capability.

A power system converts electrical energy into heat energy for slats.

Some of these globes replace the external sense organs, while others contain additional capabilities including high explosive charges for offensive action or self-destruct.



THE SPACE MUSEUM



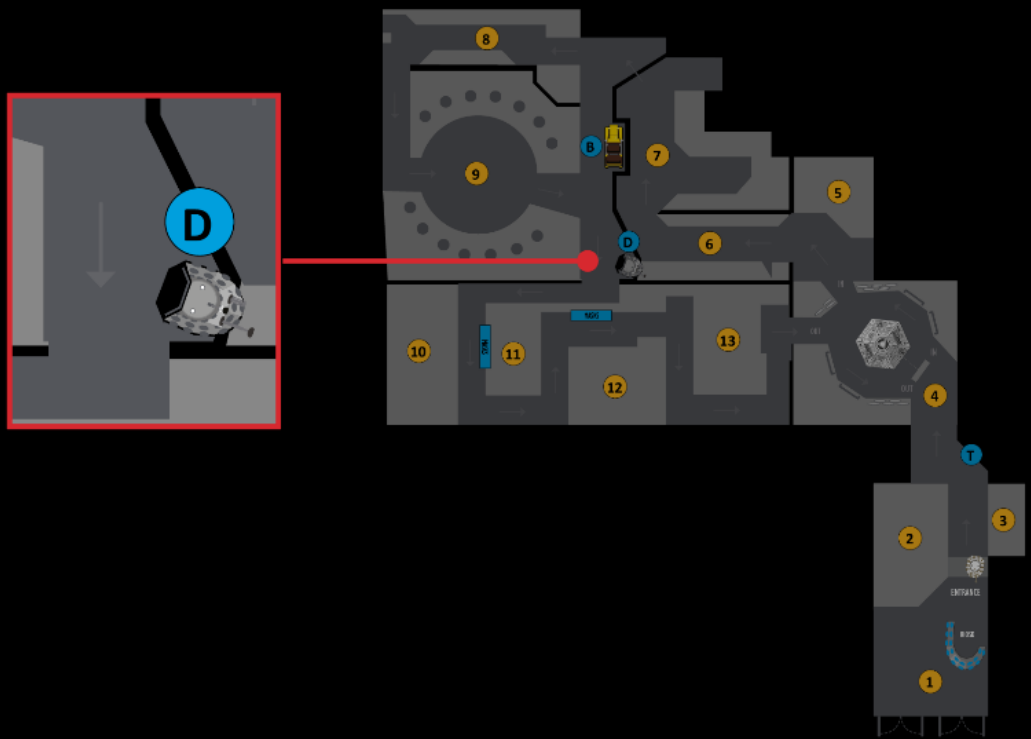
© Ronald Binnie



Sound Like A Dalek!

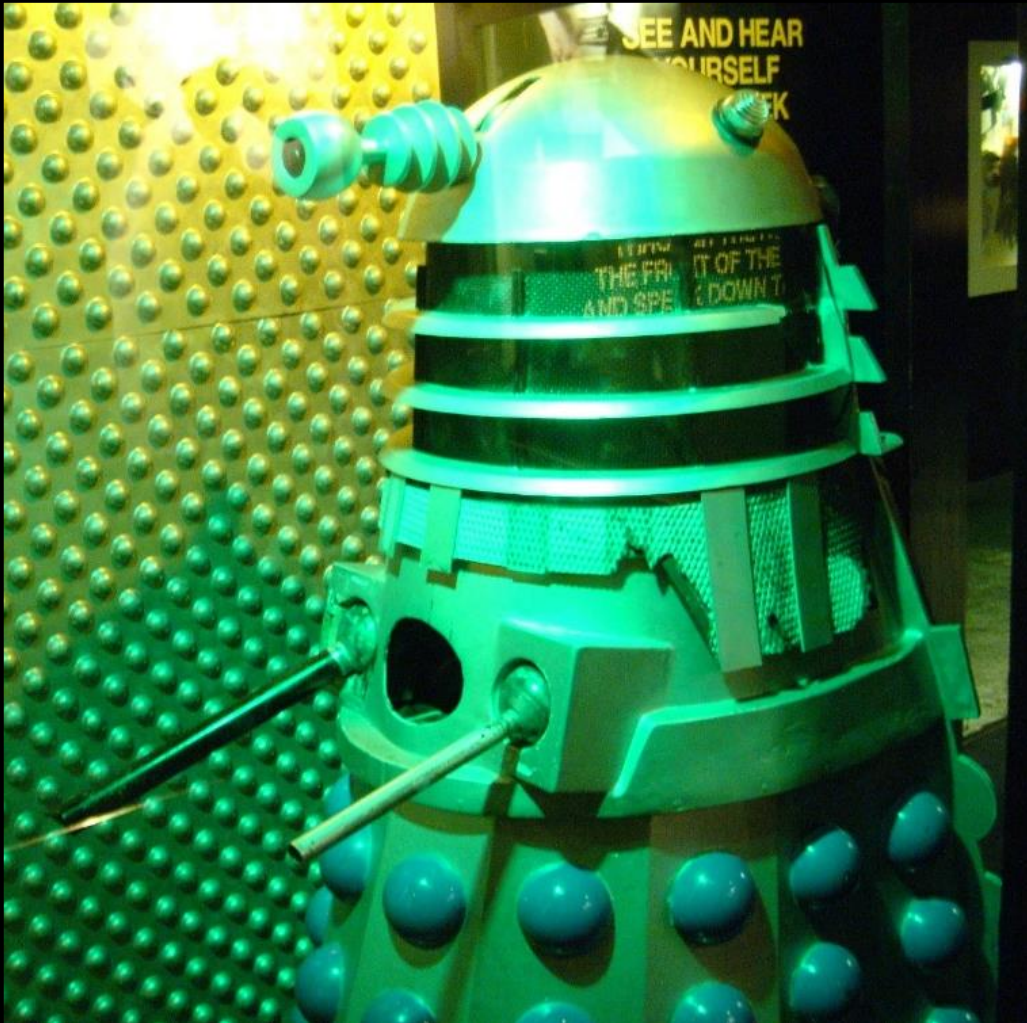
Have you ever wanted to
experience what it feels
like to be inside a Dalek?

Now's your chance to
sound like one too!

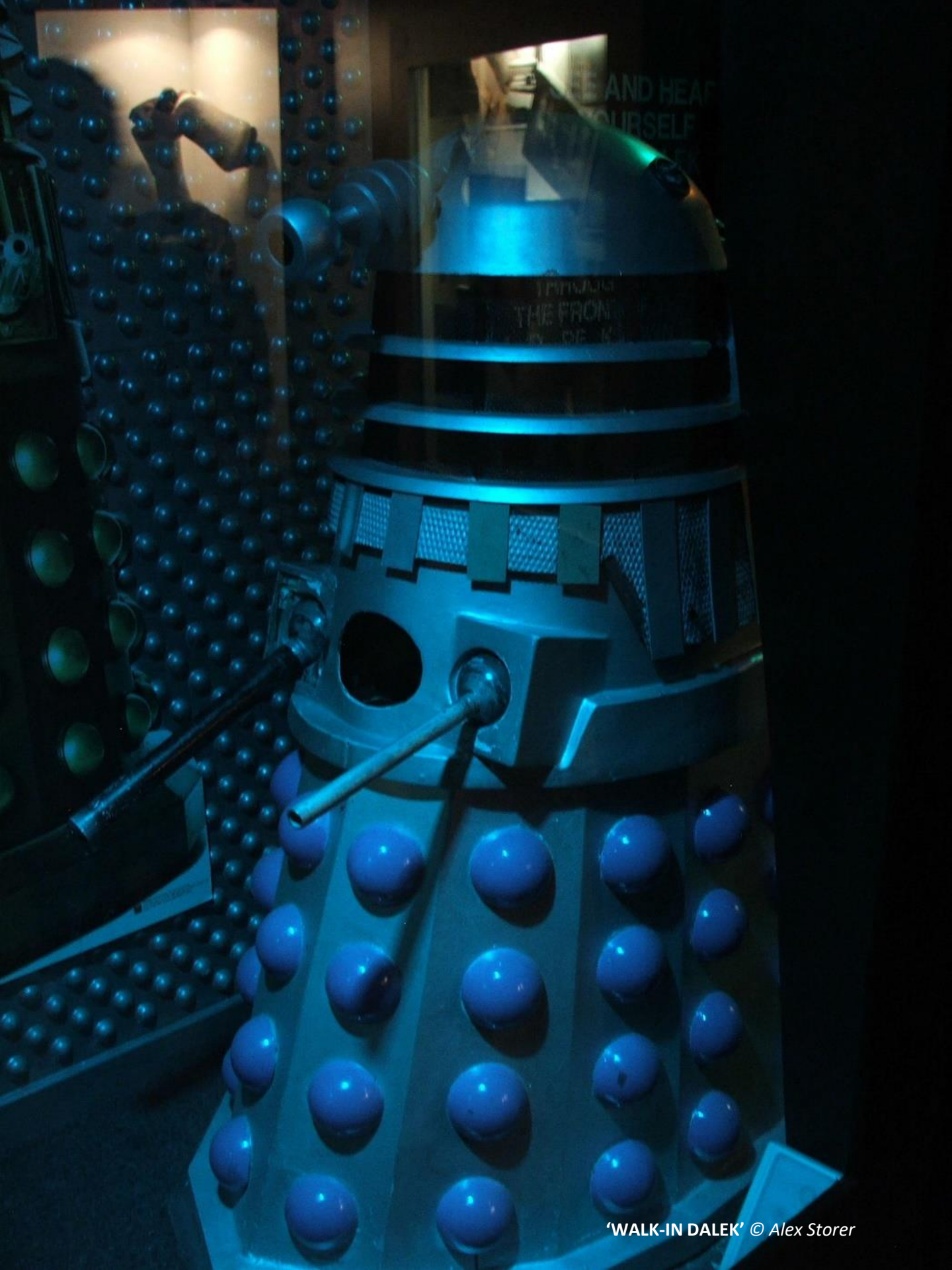


D: SOUND LIKE A DALEK!

“Walk-in” Dalek prop with ring modulator microphone, comprising parts dating back to the 1960s. Previously exhibited at the LLangollen Experience and Museum Of Moving Image exhibition.



Photographs © Jeremy Spencer



'WALK-IN DALEK' © Alex Storer



David Snelson and his young son James visited the Museum a number of times during the six years it was open. Above are two pictures of James inside the walk-in Dalek. The one on the left is from 2005 and the one on the right is from the final weekend in November 2009. *Photographs © Philip Brennan*

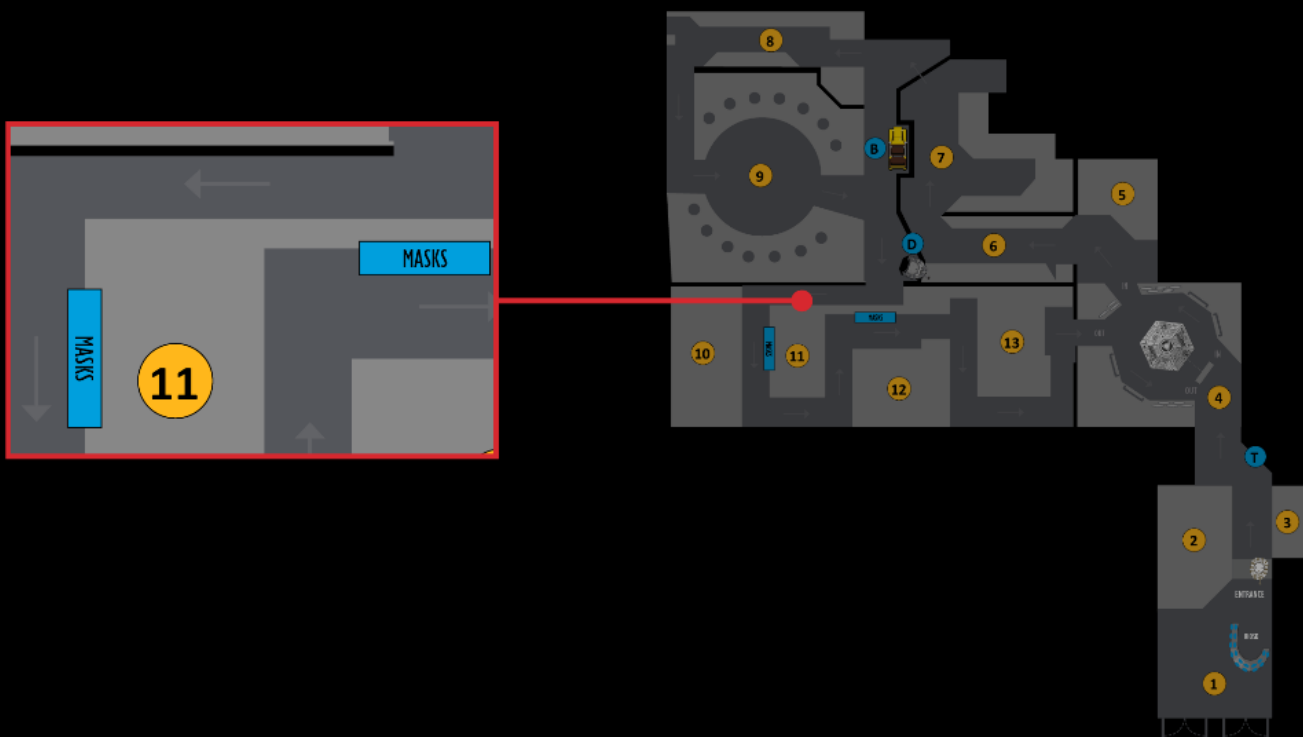
THE SPACE MUSEUM



Masks

Explore our corridor of original pieces and costumes as seen on screen.

Case after case of masks, heads, helmets and other props charting the history of *Doctor Who*.



MASKS

Including Jaconda, Mawdryn Undead, Sharaz Jek, White Guardian headpiece, Nyssa's face mask from *Black Orchid*, a Vervoid hand and head, Supervoc SV7, an Exxilon and Davros.



THE MASKS DISPLAY IN 2004 *Photographs © Philip Brennan*



THE MASKS DISPLAY IN 2005 INCLUDED AN ANIMATRONIC TETRAPTER HEAD © Philip Brennan



375



Photographs © Jeremy Spencer



EXXILON MASK © Jeremy Spencer



MAWDRYN UNDEAD © Alex Storer



131
JACONDA
 4 EPISODES 02-03-1983
 The Jaconda are a bird-like humanoid race. They are suffering a famine caused by the return of giant Gastropods which eat like rotting vegetables and leave slime trails. (See 256 Nestor)



134
DELTA AND THE BANNERMEN
 1 EPISODE 02-03-1983
 As their members of the Protection Association, the Head of the Delta Corporation goes to the mountains after the destruction. (See 256 Nestor)



136
WHITE BIRDS
 1 EPISODE 02-03-1983
 The White Birds are a race of bird-like humanoid creatures. They are suffering a famine caused by the return of giant Gastropods which eat like rotting vegetables and leave slime trails. (See 256 Nestor)



130
MAWDRYN UNDEAD
 4 EPISODES 1-02-1983
 Mawdryn and seven student scientists are the sole occupants of a spaceship have been 3000 years. Every 70 years they visit a planet to get assistance for their condition.



132
BLACK ORCHID
 1 EPISODE 02-03-1983
FACE MASK
 When at the Crenshaw Conference Hall, where the Black Orchid is the only one who is not a member of the party. (See 256 Nestor)



MUTT © Jeremy Spencer



MARSHMAN HEAD © Alex Storer





SILURIAN
HEAD
STORY THE SILURIAN
A MONUMENTAL 100-000
YEAR OLD HEAD OF A
SILURIAN TITAN
STANDS APOUR
PROMINENTLY IN THE
MUSEUM

116

PERVOC SV7 ROBOT
THE ROBOTS OF DEATH
EPISODES 29-01-1977
The Doctor arrives on
a mining ship run by
robots and a small
crew of Humans
The Doctor and Leela
suspected of murder,
however the robots can
reprogrammed to kill

DOCTOR WHO
MUSEUM
SHEFFIELD



134
DELTA AND THE BANNERMEN
 3 EPISODES 02-11-1987
 A That remains of the Protection surrounding the Head of the Bus Conductor and ticket machine after the destruction.
 Ken Dodd appeared in this story



136
WHITE GUARDIANS HEAD PIECE
 From ENLIGHTENMENT 4 EPISODES 01-03 1983
 The white Guardians warn the Doctor of danger affecting the balance of power in the universe. They are the Black and White Guardians.
 Racing the TARDIS to the edge of the universe.



115
VERVOID HEAD AND HAND
 From the Trial of a Time Lord
 A kind of Mistle Thrush-like bird.
 Vervoids are swarthy from their pride by high intensity light. They have a selfish sting in their hands they can also produce a deadly gas.



132
BLACK ORCHID FACE MASK
 2 EPISODES 02-03-1982
 Worn at the Cranleighs Costume ball. Where NYSSA meets her double and assists Ann in deception of the party guests as to who is who?
 The Doctor plays cricket

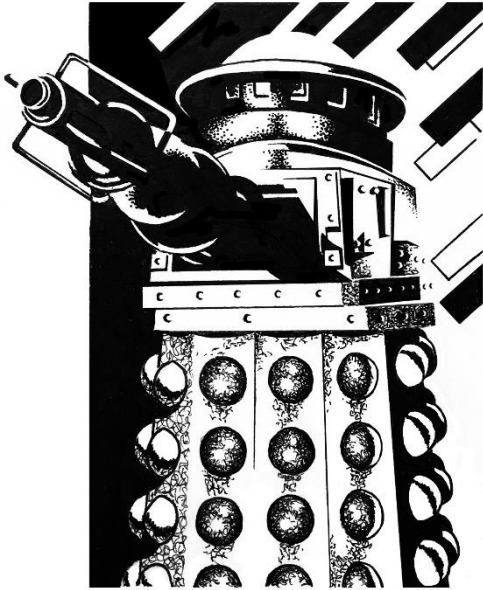


30
UNDEAD
 1-02-1983
 and seven artists are puppets of a have been travelling for Every 70 tilt a planet assistance condition.



Photographs © Alex Storer

THE SPACE MUSEUM



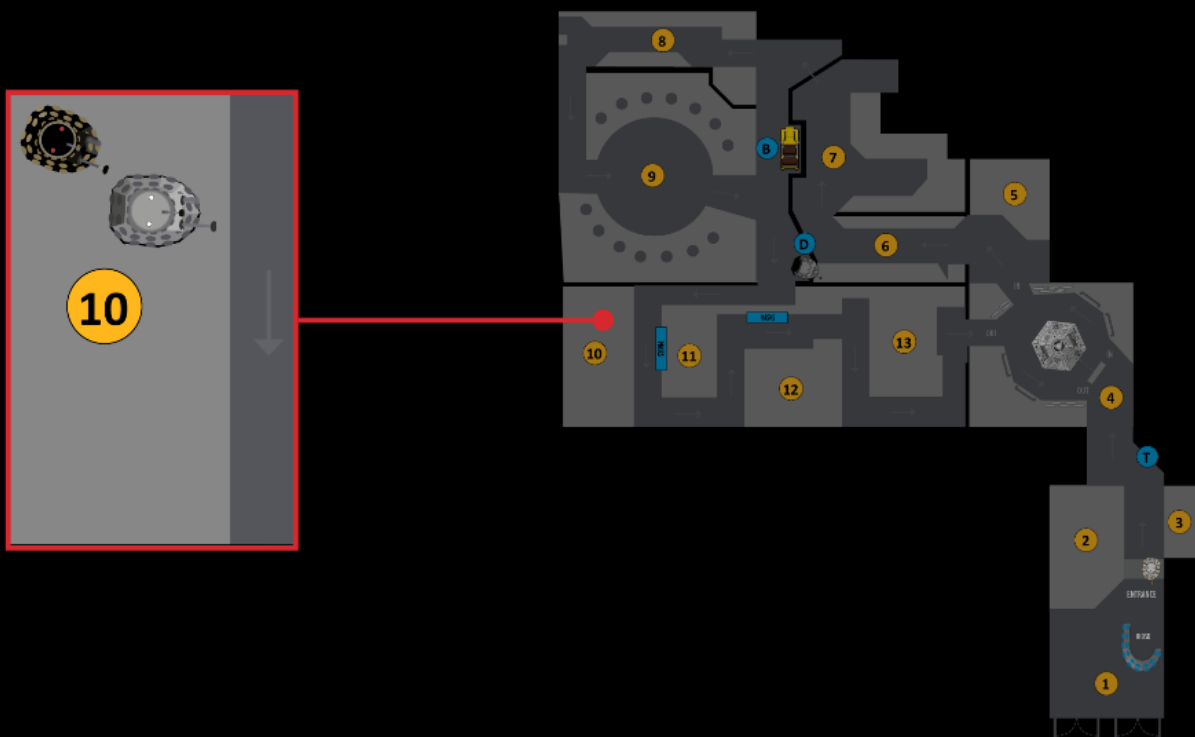
© Ronald Binnie

10

The Daleks

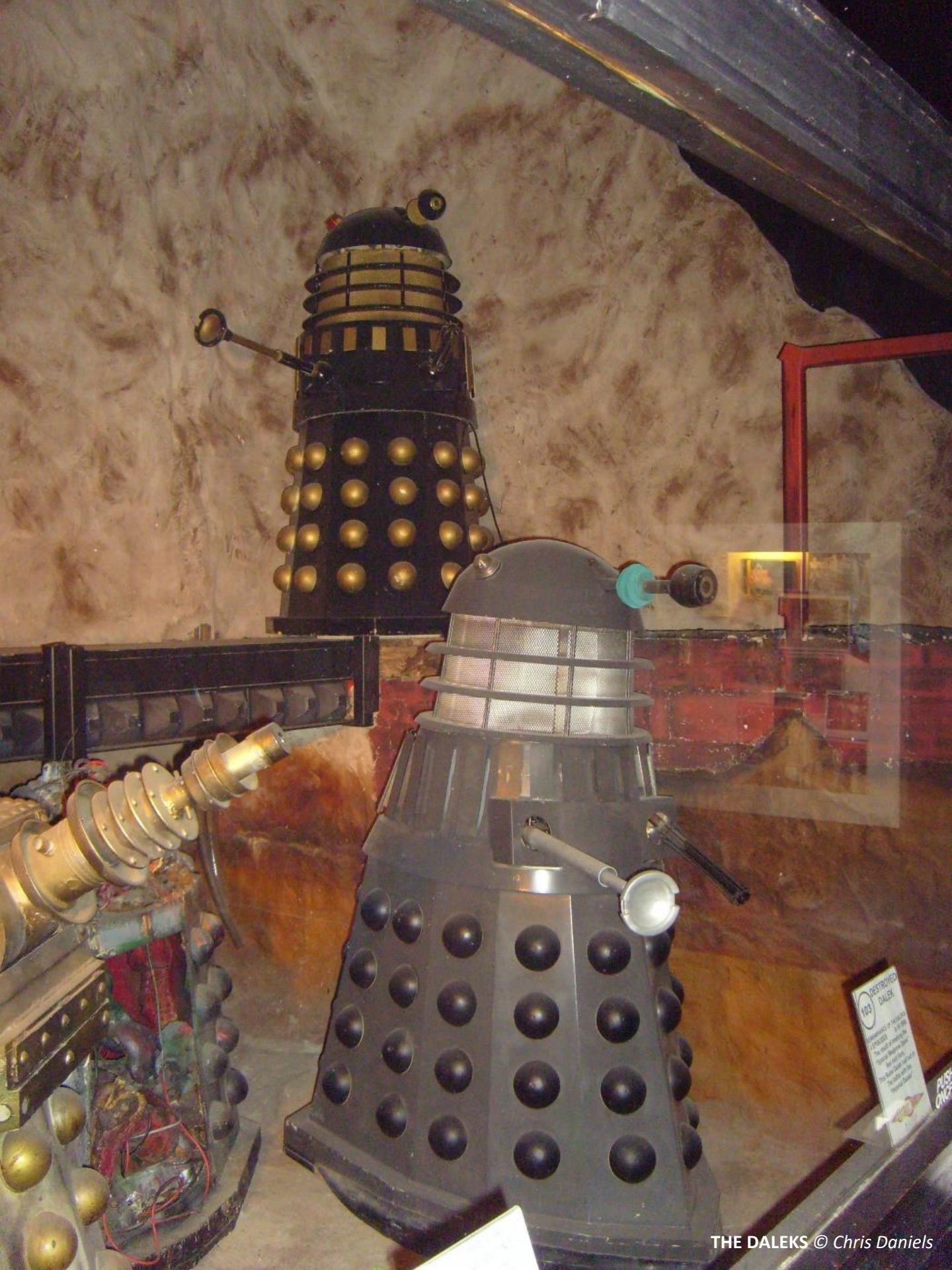
See the largest collection
of original Daleks ever
brought together in
one place.

The collection includes
Davros, the Special
Weapons Dalek
and the Emperor Dalek.

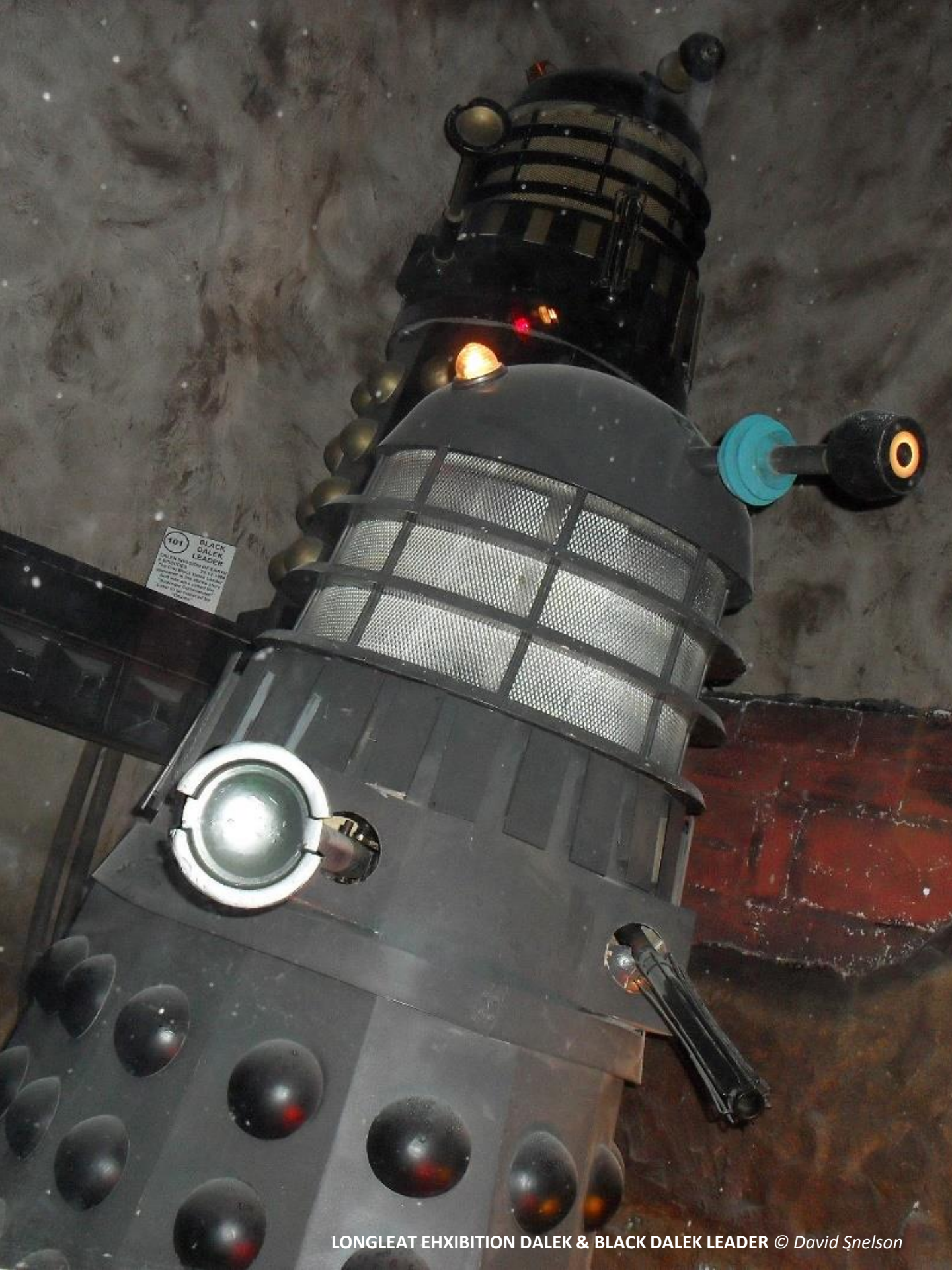


10: THE DALEKS

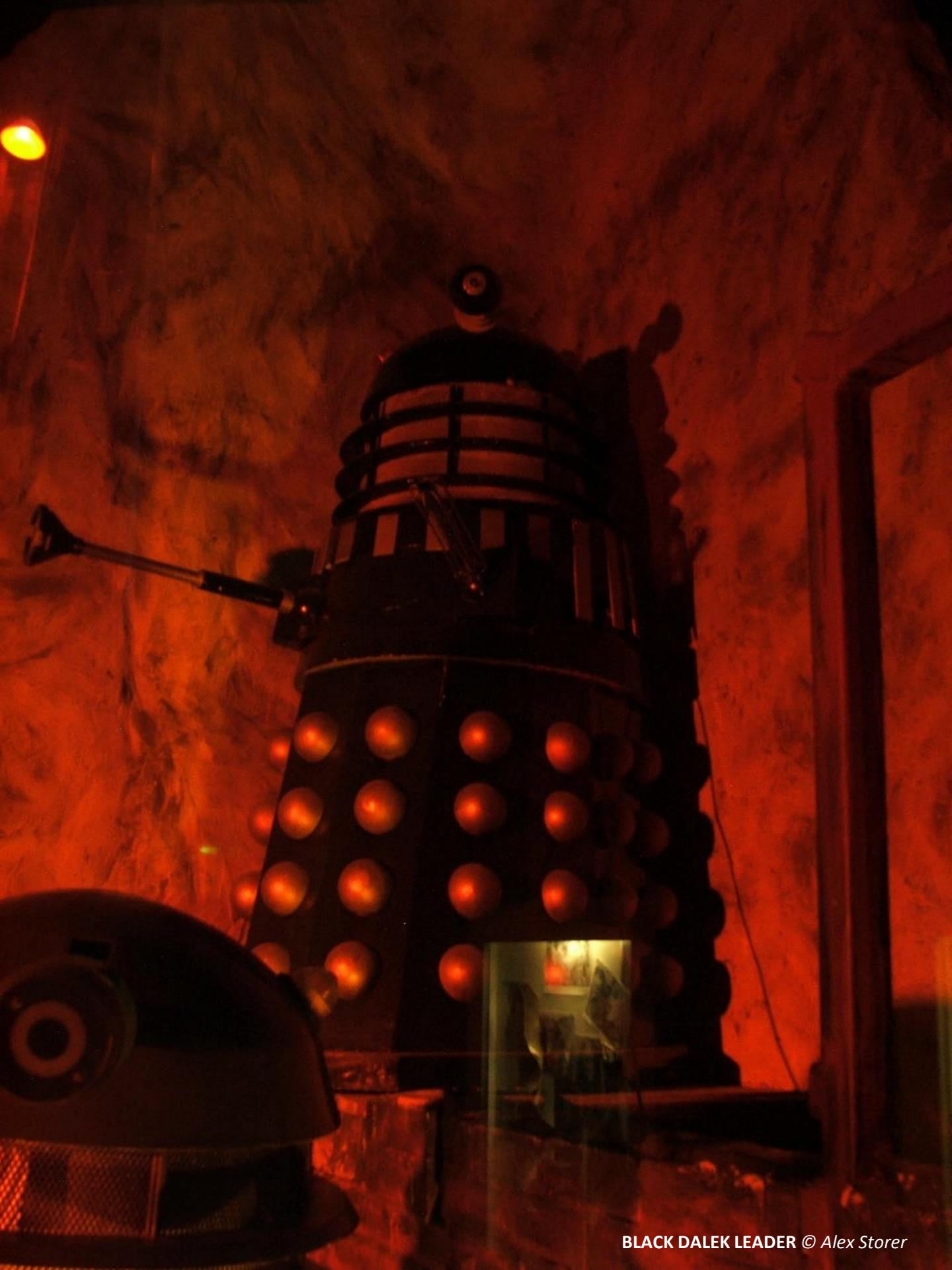
Featuring the Emperor Dalek, Transmat machine, Battle Computer chair, Special Weapons Dalek and destroyed Renegade Dalek from *Remembrance of the Daleks*; Davros, a black and gold Dalek dating back to the 1960s and an original Longleat exhibition Dalek (mislabelled as being from Blackpool).

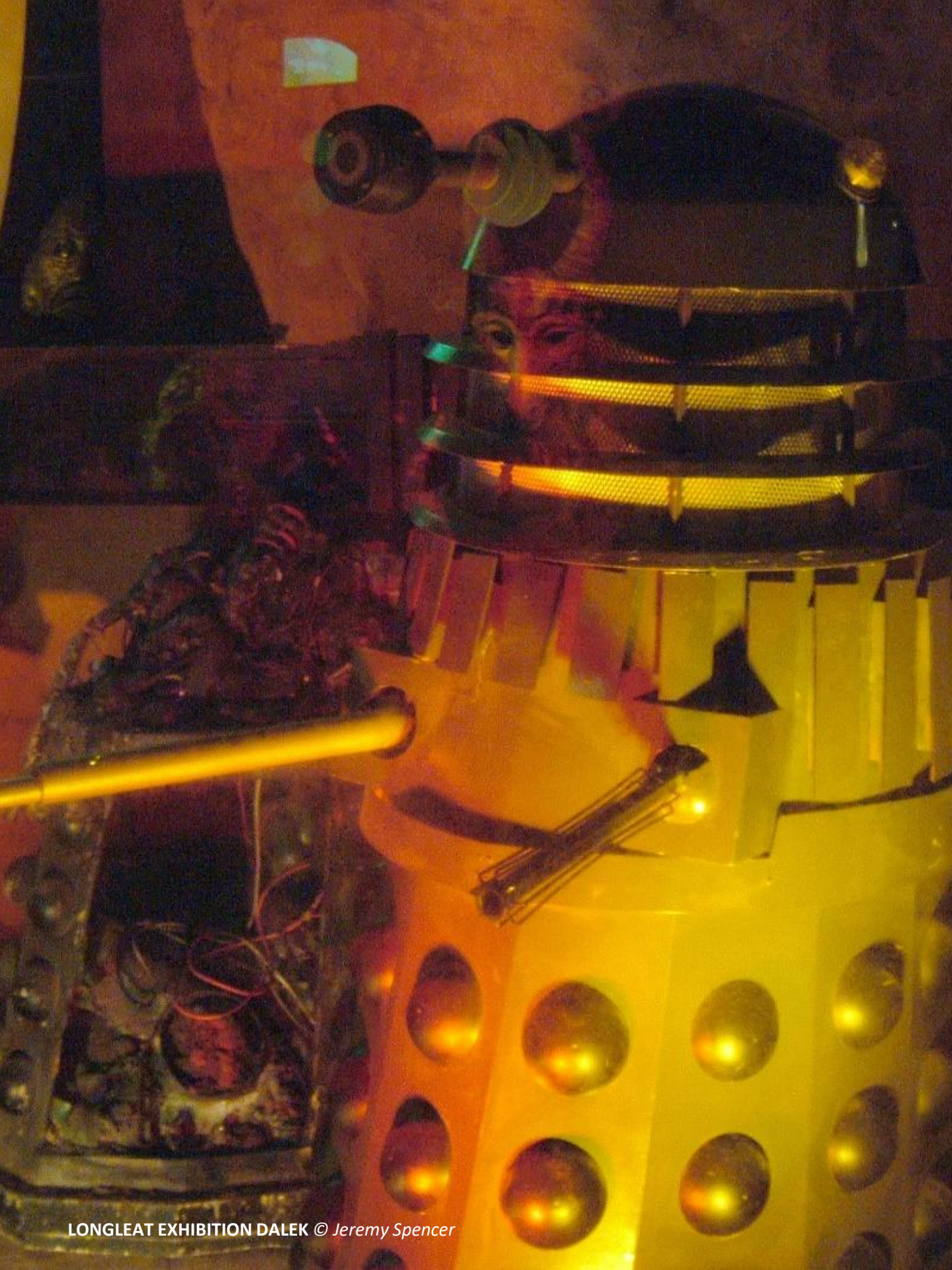


103 DESTROYED DALEK
The Dalek is a character from the British science fiction television series Doctor Who. The Dalek is a humanoid robot that is part of the Dalek race. The Dalek is a character from the British science fiction television series Doctor Who. The Dalek is a character from the British science fiction television series Doctor Who.

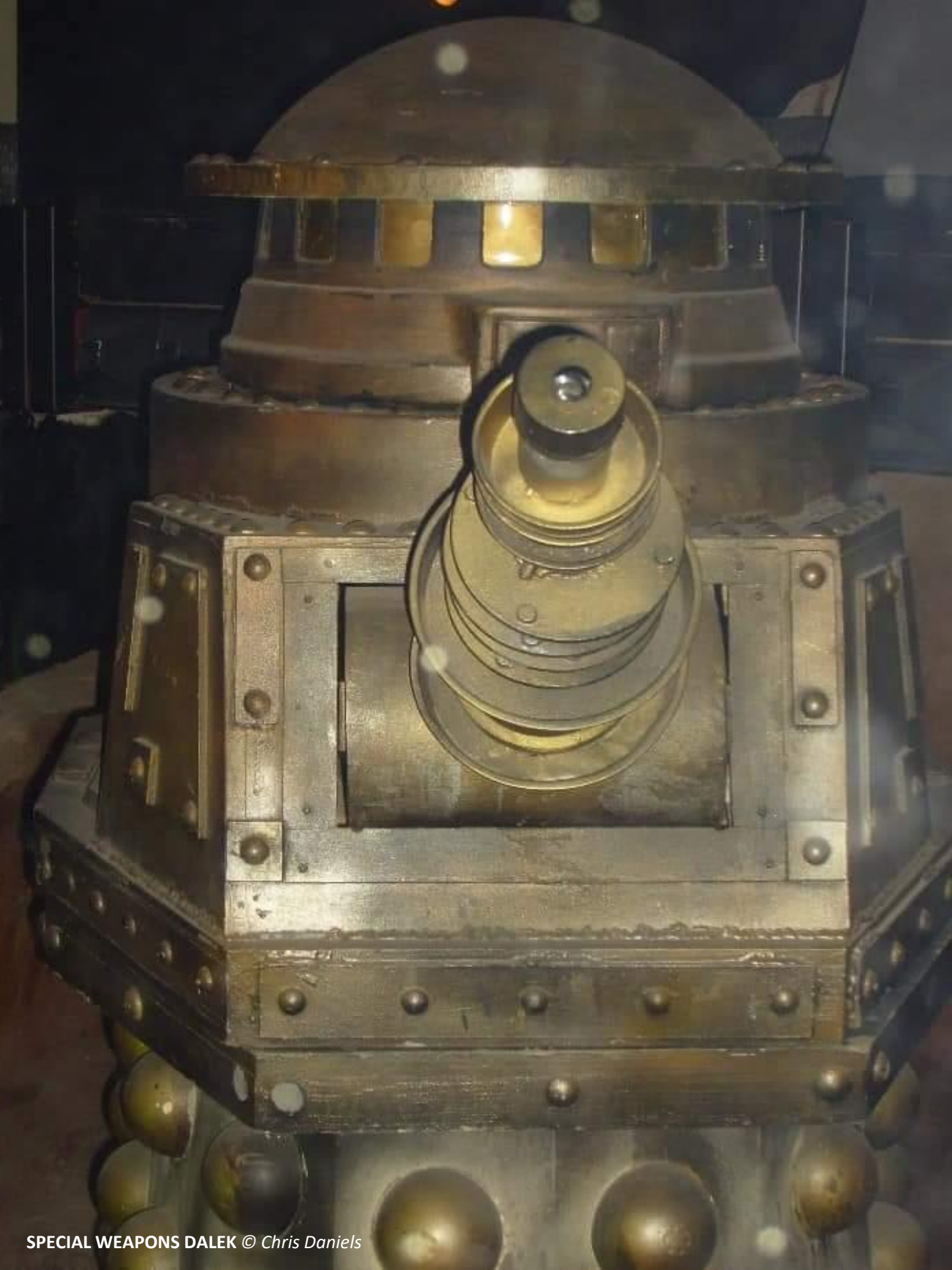


101 BLACK DALEK LEADER
DALEK LEADER OF THE 101ST
DALEK COMPANY
THE ONLY DALEK LEADER TO BE
REPAIRED IN THE 101ST DALEK
COMPANY'S HISTORY
DALEK LEADER OF THE 101ST
DALEK COMPANY
DALEK LEADER OF THE 101ST
DALEK COMPANY







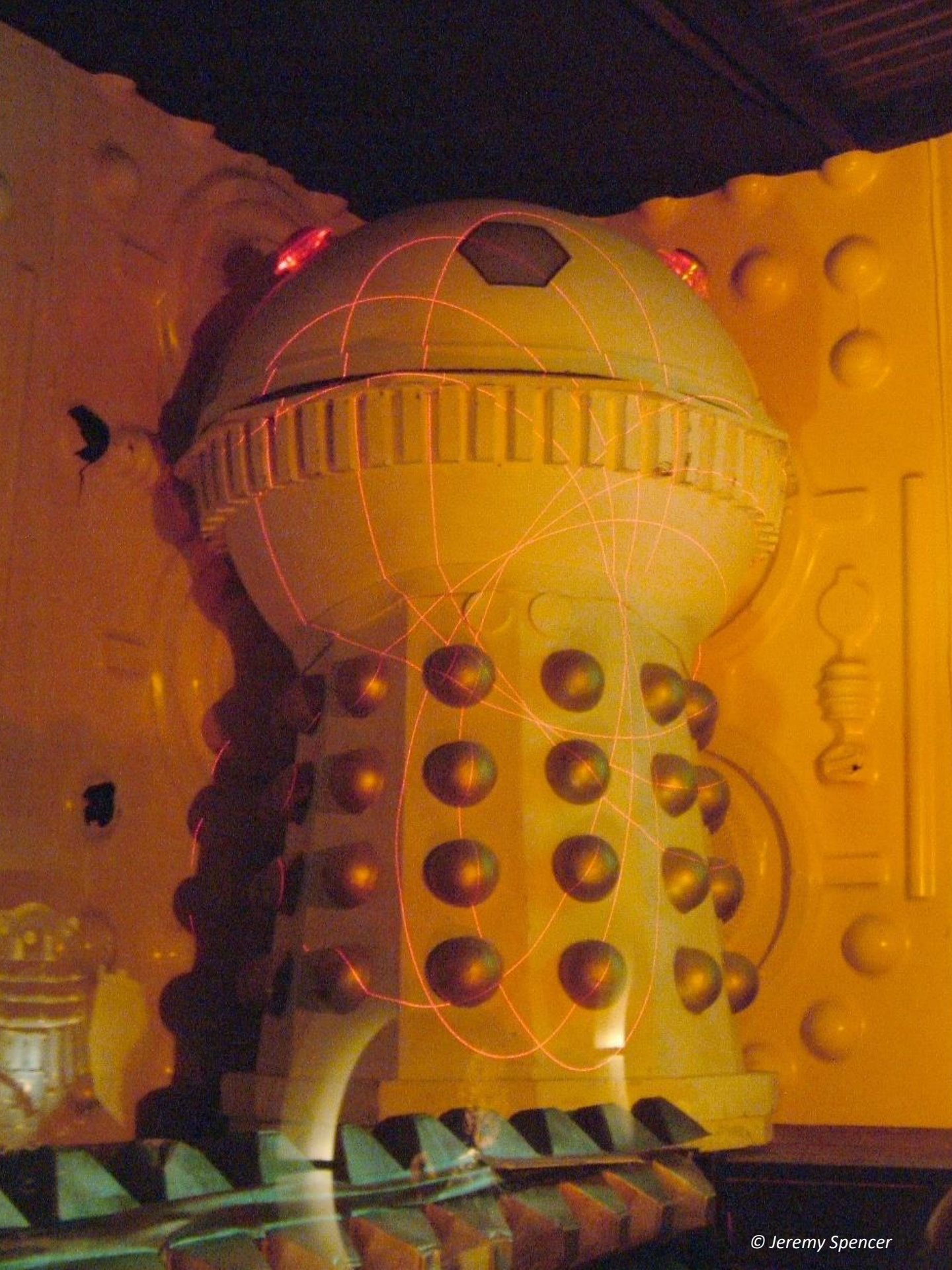


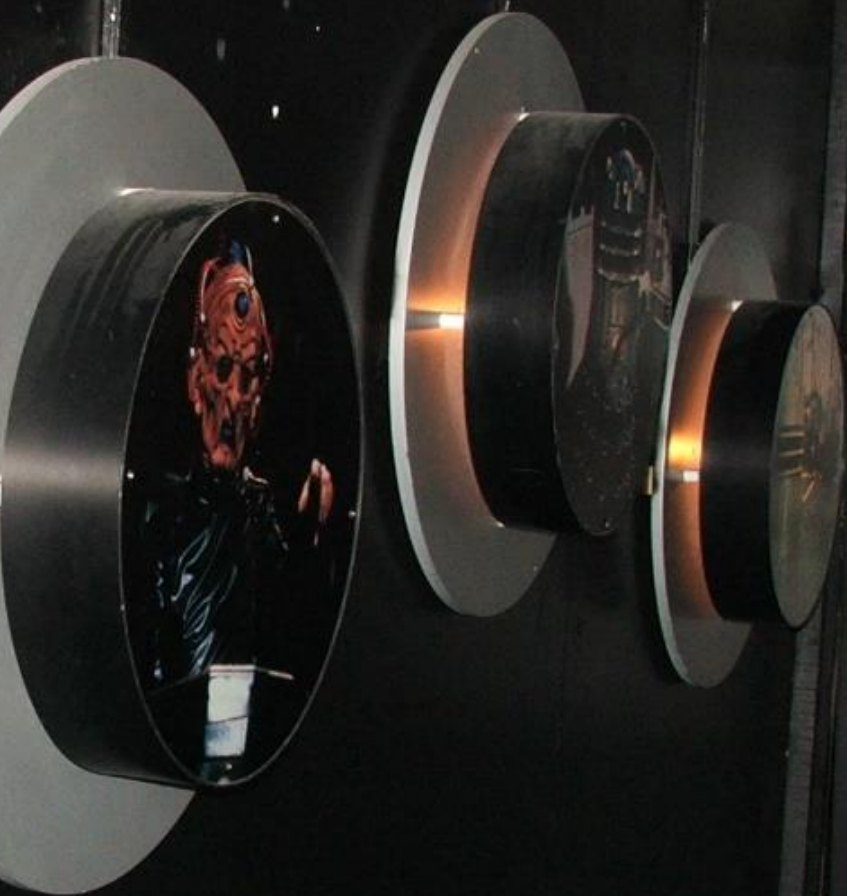


DAVROS © Alex Storer



© Jeremy Spencer







Above (from top to bottom): Enchooka Laser from *Nightmare of Eden*. Kontron Crystal Deflector Gun from *Timelash*. Karfelon laser cannon from *Timelash*. Dalek trooper helmet from *Resurrection of the Daleks*. Photographs © Alex Storer



ENCHOOKA LASER FROM NIGHTMARE OF EDEN © Philip Brennan

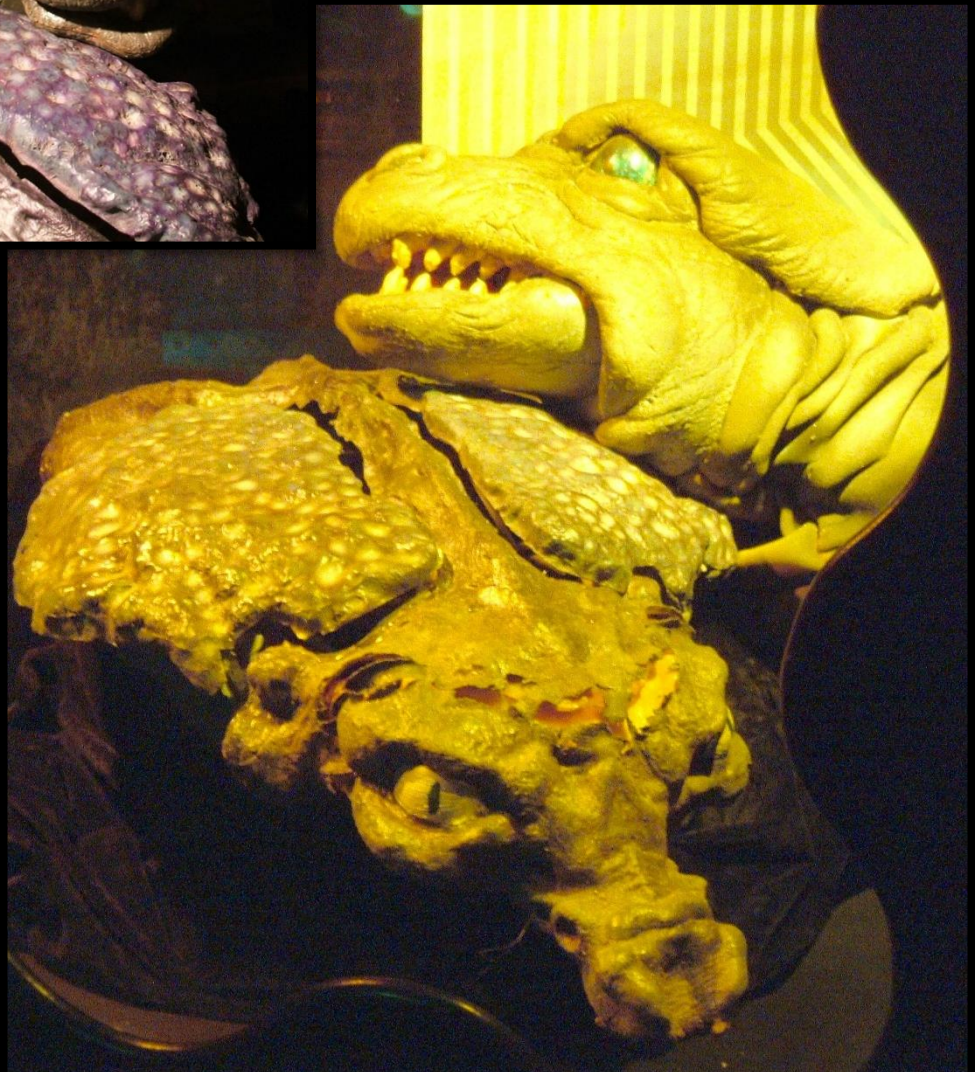


KONTRON CRYSTAL DEFLECTOR GUN
FROM *TIMELASH*. DALEK TROOPER
HELMET FROM *RESURRECTION OF THE
DALEKS*. KARFELON LASER CANNON
FROM *TIMELASH*.

Photographs © Philip Brennan



© Alex Storer



BIOMECHANIOD FROM *DRAGONFIRE* AND THE MORLOX FROM *TIMELASH*

© Jeremy Spencer

THE SPACE MUSEUM



© Ronald Binnie

11-13

Scene

By Scene

See many of the most famous creatures from *Doctor Who* in their natural settings.

Morbius in his lab,
Cheetah people,
Haemavores in
the graveyard
and a Sea Devil
in its watery domain.



11–13: SCENE BY SCENE

Featuring Professor Solon's laboratory and Morbius creature from *The Brain of Morbius*, the Haemovores from *Curse of Fenric* in a churchyard setting, the Sea Devils from *Warriors of the Deep*, Brontasaurus model from *Invasion of the Dinosaurs* and clown costumes from *The Greatest Show in the Galaxy*.

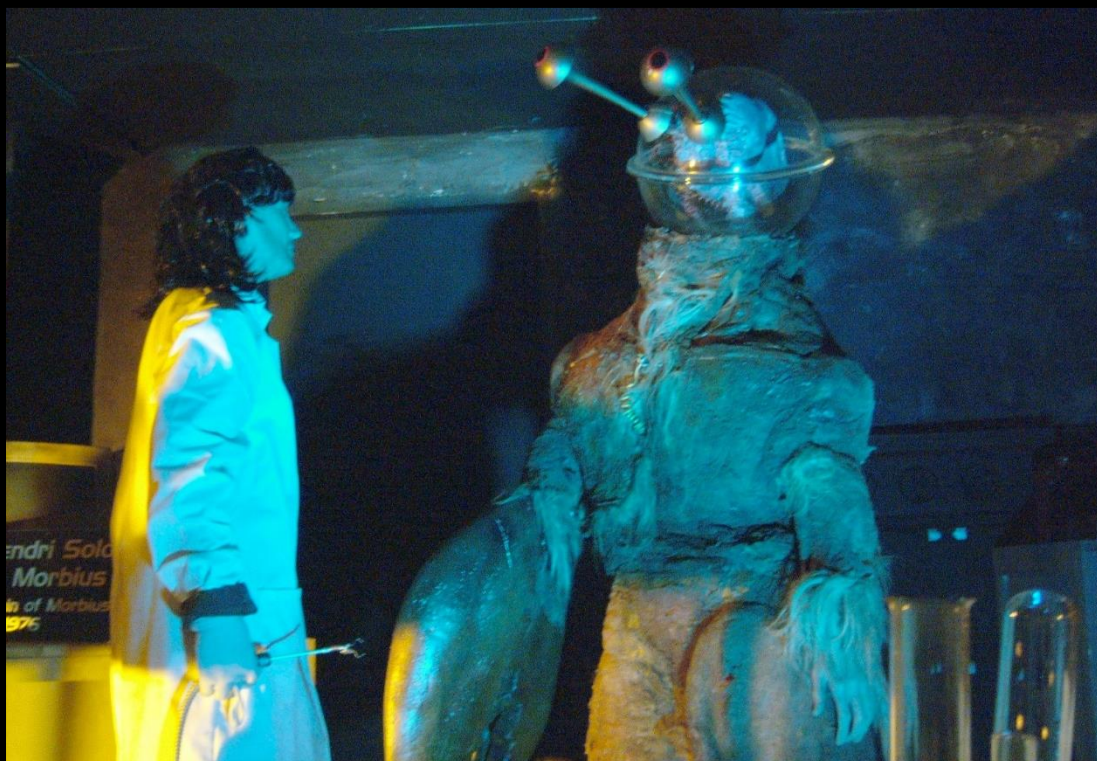
Other items include Control from *Ghost Light*, a Marshman, Nimon, Nemesis from *Silver Nemesis*, Mogarian from *Terror of the Vervoids*, a Foamasi, the Cheetah People from *Survival* plus Mestor from *The Twin Dilemma*.







© Paul Holmes



© Jeremy Spencer



SIL and KIV © Alex Storer



ZOG © Simon Palmer



MARA © Jeremy Spencer



MARA DISPLAY © Philip Brennan



CHEETAH PEOPLE © Alex Storer















CURSE OF FENRIC DISPLAY © David Snelson



SEVENTH DOCTOR'S COSTUME
© David Snelson









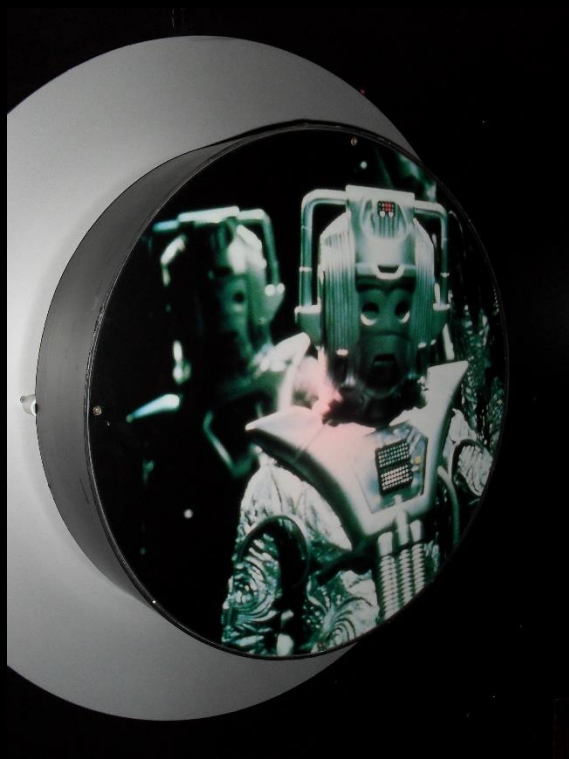


GREATEST SHOW IN THE GALAXY CLOWNS © Paul Holmes



CONTROL FROM *GHOSTLIGHT* & THE NEMESIS STATUE FROM *SILVER NEMESIS* © Jeremy Spencer





© David Snelson



UPPER LEVEL © Alex Storer

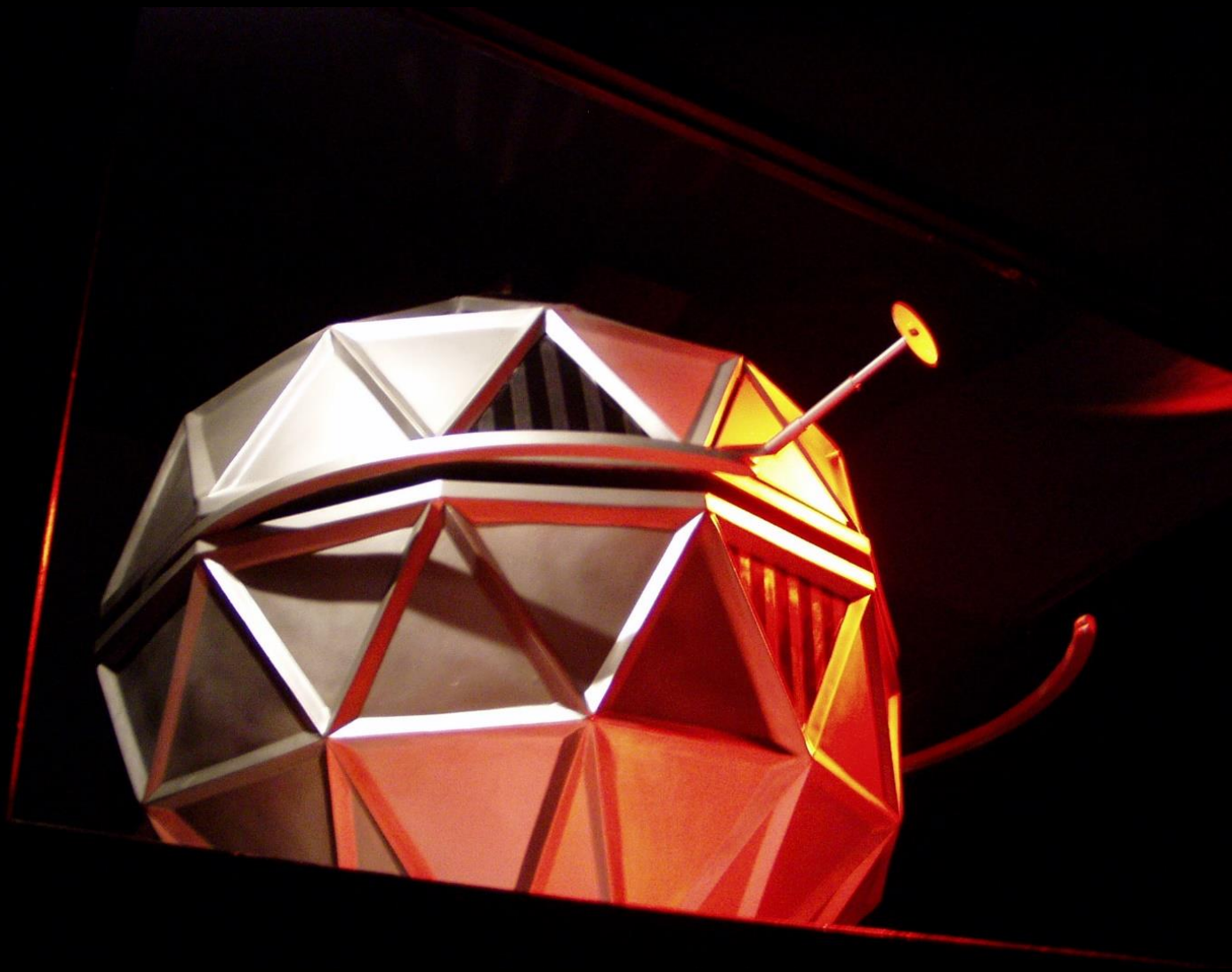


MOGARIAN © Alex Storer



CONTROL © Alex Storer







Sensitive Mater
to Photograph
Video 2 from
were onwards





© Jeremy Spencer

MANDREL © Chris Daniels

A man with short dark hair, wearing a black jacket over a brown shirt and grey jeans, stands next to a large, detailed Dalek prop. The Dalek is black with silver bands and a dome. The man has a red poppy pinned to his jacket. In the background, there is a green wall with white diagonal stripes and a lightning bolt graphic. A young girl in a red coat is visible in the distance. The scene is indoors, likely at a convention or exhibition.

The Last Weekend

November 2009



Closing Time

James Bamford (top photograph in the Console Room) and his younger brother Andrew (above left with the Cybermen and above right with Bessie) visited the Museum on Friday 6th November 2009, the weekend the Museum closed. *Photographs © James Bamford*





SCENE BY SCENE CORRIDOR IN NOVEMBER 2009 © Philip Brennan



BESSIE
As the third Doctor, Jon Pertwee, was sailed to Earth in January 1970, he agreed to work for UNIT, the United Nations Intelligence Unit, in return for fuel. To make the TARDIS fully functional on and on, the car was subsequently used by the Fourth Doctor, Tom Baker, in 1983. BESSIE had a nose-job! As she was needed to film 'The Five Doctors' in 1983, her harness extended to cope with a new, larger TARDIS.



REAR OF THE MUSEUM © Jeremy Spencer



REAR OF THE MUSEUM IN MAY 2005 © Philip Brennan



REAR OF THE MUSEUM IN MAY 2007 © John Collier



The Boys Are Back In Town

The monsters return to the Golden Mile

AS

© Alex Storer

WHO EXHIBITION & MUSEUM

During the 1970s and 1980s Blackpool holidaymakers were often left bemused as they bumped into a variety of intergalactic creatures taking in the seaside air. For those visiting the second exhibition there was a similar encounter waiting. Philip Brennan explains more.

"As I electronically flip through the pages of *Blackpool Remembered* I must confess to a feeling of envy as I see photos of Krynoids and Exxilons and Daleks (oh my!) prowling around outside the exhibition.

"I visited every year and didn't see a single extra-terrestrial strolling along the prom. With the advent of Blackpool's second *Doctor Who* Exhibition in 2004 I was able to scratch this particular itch thanks to the good graces of the fantastic Hyde Fundraisers.

"At that point, even the most recent original series costumes in the exhibition were pushing twenty years old so, unlike the wild & crazy days of the Seventies and Eighties, the genuine articles remained strictly behind glass.

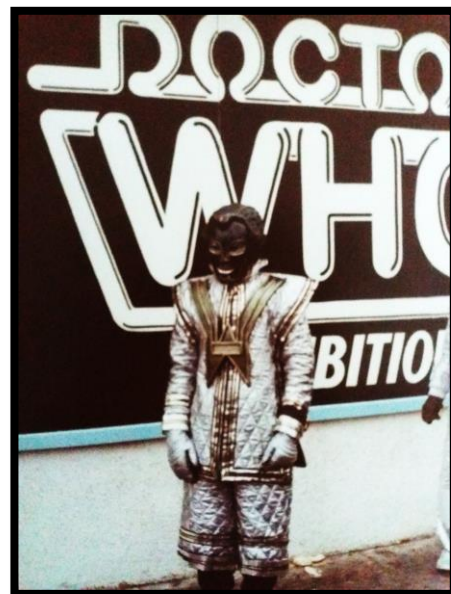
"The Hyde Fundraisers are a good-natured group of enthusiasts who got together in 1985 with the aim of creating their own costumes and taking to the streets - collection box in hand, claw or plunger - and raising as much money as possible for various worthy causes. Over the years they have presented us with several Doctors, many flavours of Daleks and Cybermen, Sea Devils, Draconians, Davros and, later, Scarecrows and Sycorax.

Right and following page: Daleks were just one of the regular foes seen outside the original Blackpool exhibition. These evocative shots from 1985 capture the range of public reaction on coming face to face with an alien creature from *Doctor Who*. Photographs © Tony Clark





WHO EXHIBITION & MUSEUM



Monsters and aliens were a familiar site on Chapel Street in the 1970s and 1980s. Above: Kevin Stout has a close encounter with a VOC robot and Scaroth outside the Blackpool exhibition in 1982. *Photographs © Kevin Stout*

WHO EXHIBITION & MUSEUM



Above: As a youngster Derek Hartley was a regular visitor to the original Blackpool exhibition. He first visited when he was ten and if he ever went missing on holiday his mum would know exactly where to find him. Over time he got to know some of the staff including Barbara Dixon who worked in the shop and 'Doctor' John Field. Eventually Derek's dream to dress up as a volunteer came true when he was offered the chance to dress up in a Cyberman costume. *Photographs © Derek Hartley*

WHO EXHIBITION & MUSEUM



Above top: Derek Hartley in Cyberman costume with members of his family including his Aunt Betty and Mum (above). Top right: An *Earthshock* Cyberman stalks the exhibition corridors. Right: Derek as the Fifth Doctor posing with a Gundan Warrior. Photographs © Derek Hartley

WHO EXHIBITION & MUSEUM



Above: The original Blackpool exhibition in the final year of 1985. Unusually there are no monsters hanging around.

Left: Derek Hartley dressed as the Fifth Doctor posing with an *Earthshock* Cyberman and Blackpool veteran 'Doctor' John Field.

Photographs © Derek Hartley

WHO EXHIBITION & MUSEUM



"I only ever visited Blackpool II with my old mate David, his son James and, occasionally, his long-suffering wife Isabel and we crossed paths with the Fundraisers of Hyde quite a few times. It was always a pleasure to encounter them out on the Golden Mile or lying in wait in the darkened corridors of the exhibition. James, particularly when he was very young, seemed not to share our joy in bumping into the odd friendly alien in the gloom.

"The Hyde Fundraisers were out in force on the opening day of the second Blackpool exhibition and I have particularly fond memories of the morning of 25th September 2004 when they pitched up with the splendid Terry Molloy (Davros) and the very sweet and very tiny Deborah Watling (Victoria) to launch their one-off theatre production *The Trial of Davros* which would take place at the Tameside Hippodrome on 15th July the following year. With the benefit of hindsight, I do question the wisdom of letting various hideous foes loom out of the darkness and terrorise poor little two-year-old James!



Above top: The Hyde Fundraisers out in force on the Golden Mile. Above: Philip with two-year-old James Snelson and a petite Deborah Watling.
Photographs © David Snelson



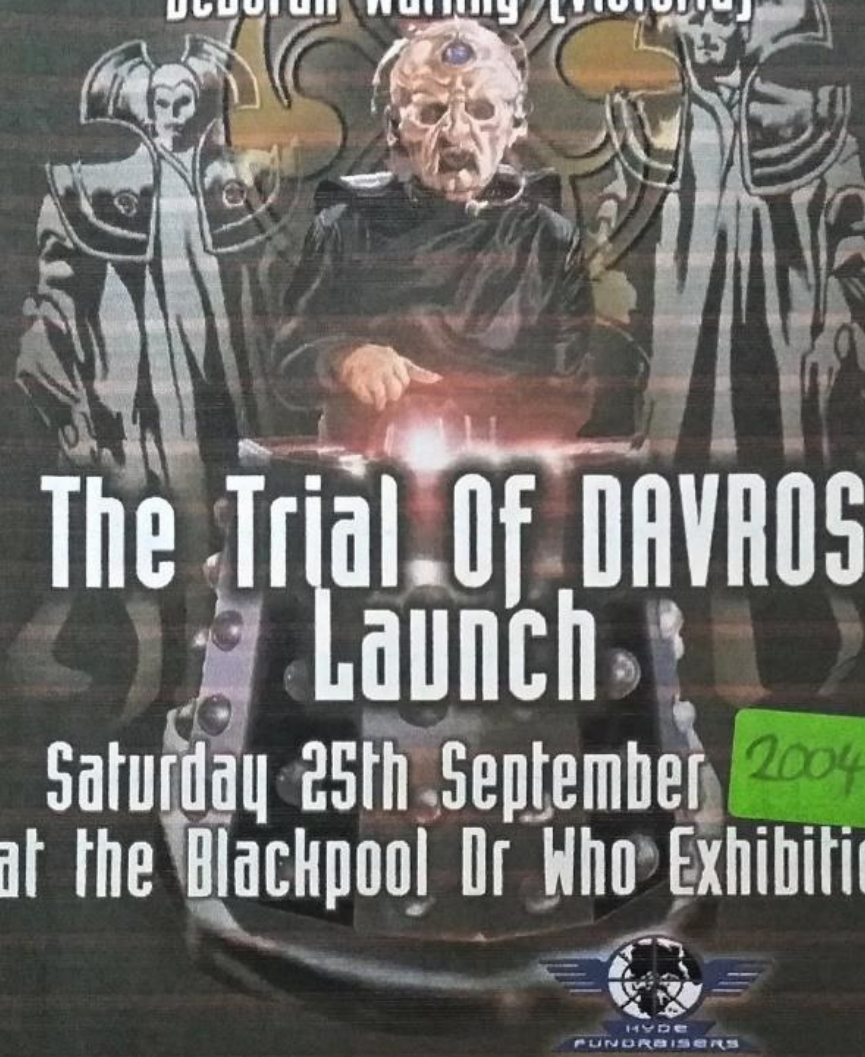
WHO EXHIBITION & MUSEUM



This page: David Snelson and his young son James attended the launch of *The Trial of Davros* play at the Blackpool Museum on Saturday 25th September 2004 where they met Davros actor Terry Molloy (above), an *Earthshock* Cyberman (below left) and a Draconian (below right). Photographs © David Snelson



25
Terry Molloy [Davros]
Deborah Watling [Victoria]



The Trial of DAVROS Launch

Saturday 25th September 2004
at the Blackpool Dr Who Exhibition



www.hydefundraisers.co.uk

25
COME
AND
MEET
DAVROS
AND
VICTORIA
AT
THE
DOCTOR
WHO
EXHIBITION
ON
SATURDAY
THE
25TH
OF
SEPTEMBER
FROM
10 AM
TELEPHONE
01253 299982

AINABLE IMMEDIATELY
OFFICERS AND CARS
RESPOND TO
URGENT CALLS
ULL TO OPEN



Courtesy Kevin Stout

WHO EXHIBITION & MUSEUM



"The Hyde Fundraisers are still going strong and should another *Doctor Who* exhibition ever open, I'd hope to see them there. In the meantime, if you're walking down your local high street and are approached by a Tetrap holding a collection box, do spare him a couple of quid."

Above and right: Terry Molloy greets guests alongside Ian Taylor from the Hyde Fundraisers as the Fifth Doctor. Ian was also a contributor to our first book *Blackpool Remembered*.

Photographs © David Snelson



WHO EXHIBITION & MUSEUM



WHO EXHIBITION & MUSEUM



Above: In a scene reminiscent of the famous publicity shot from 1974, a Dalek attempts to cross the Blackpool Central Promenade whilst holidaymakers pass by almost unaware.

Photograph © Paul Pickford

Left: Ten Giant Spiders stop the traffic in 1974 as they make their way to the original *Doctor Who* exhibition on Chapel Street. *Photograph © Blackpool Evening Gazette*



WHO EXHIBITION & MUSEUM



Hyde Fundraisers returned to Blackpool in 2006. Above: Cybermen and a Dalek harass holidaymakers on the Prom. Below left and right: Philip Brennan and James Snelson encounter the D84 robot and Cyberleader.

Photographs © David Snelson





Young James Snelson is captured by the Cyberleader © David Snelson

WHO EXHIBITION & MUSEUM



This and following page: In 2007 David Tennant switched on the Blackpool Illuminations and the event drew large crowds to the town. At the *Doctor Who* Museum Stuart Glazebrook was dressed as the blue Scarecrow from the new series story *The Family of Blood*. Stuart was a regular volunteer at the original exhibition where he dressed in a range of costumes from the BBC collection including a Sea Devil, Exxilon, Styre, Krynoid, various Cybermen and several Voc Robots. Above: Eight year old Elliot Collier about to be engulfed in the arms of the Scarecrow! Photograph © John Collier Right: John Collier gazes at the Scarecrow with no idea that one of his exhibition idols is inside the costume. It would be thirteen years later whilst working on *Blackpool Remembered* that he would discover just how close he had been to meeting one of his heroes! Photograph © Paul Rowley





WHO EXHIBITION & MUSEUM



Above: Davros was on the prowl during the final weekend that the *Doctor Who* Museum was open in November 2009. Left: On the right of the picture is David Snelson and his son James who was seven-years old on this occasion. Right: Notice informing customers of the closure of the Museum 'by instruction of the BBC'. Following page: Davros accompanied by the Sixth Doctor (played by Chris Daniels). Photographs © Philip Brennan

LAST CHANCE TO SEE THE WORLDS
LARGEST COLLECTION OF
DOCTOR WHO
Monsters, Props & Memorabilia

CLOSING DOWN

By Instruction of the BBC

David Boyle and his staff would like to thank all the *Doctor Who* Fans, Visitors and Supporters who have helped us to keep this collection together for so long, however, we are sorry to announce that the *Doctor Who* Museum will close its doors on

Nov 8th at 8pm

enquiries to info@doctorwhomuseum.com
or post your comments online at
www.DoctorWhoBlackpool.com





My Time At The Museum

Chris Daniels shares his Blackpool memories

“My first visit to the original Blackpool exhibition was in the opening year of 1974. Despite being very young the memories remain – the T-Rex at the bottom of the stairs sticking its head through a brick wall, the Sea Devil, Giant Spiders, Ogron, Draconian and, of course, the Daleks in their cave setting.

I went back many times in the Eighties. In 1980 I remember being scared stiff of Scaroth! My favourite part that year was the *Destiny of the Daleks* setting with Davros in the ruined bunker setting. I also have strong memories of the Mandrels, the Nimon, Scaroth’s Spacecraft and the Creature from the Pit.

“The following year there was the Marshmen in the Outler’s cave setting, the Tachyon Room from *The Leisure Hive*, the moving Bell Plant and the model set from *Meglos*. Also, the Hydrax model from *State of Decay* and the MZ from *Warriors Gate* that you could steer and fire using a joystick on the console in front of the display. Melkur with his blazing red eyes and the Monitor from *Logopolis* in one of the alcoves from the story. Finally, the looped video of the regeneration scene from *Logopolis* before the exit stairs.

“1984 saw one of my favourite seasons (21) being the focus. The Sea Devils in a gloomy cave setting from *Warriors of the Deep* plus the Myrka – that didn’t look so bad with strategic lighting! The Tractators from in a scene from *Frontios* and the warehouse setting from *Resurrection of the Daleks* – including a Dalek Trooper and destroyed Dalek remains. The looped video was now the Fifth Doctor’s regeneration and his costume was on display in a cabinet when you exited the exhibition.

“When the second exhibition opened I visited regularly and got to know David Boyle and the team.



Above: Chris outside the original exhibition in 1981 standing next to a Foamasi. Below: Chris outside the original exhibition in 1984. Notice the six Doctors illustration used in what would be the penultimate year of the venue.

Photographs © Colin Daniels





Above: Chris as the Sixth Doctor in the Blackpool Museum TARDIS Console Room with his Cybermat, Bernard. Below right: An original Time Lord headpiece worn by Chris. *Photograph © Chris Daniels*

“When they found out that I owned my own Sixth Doctor costume I was given the wonderful opportunity to make an appearance there as the character. My role was to explain the exhibits to the visitors as the Sixth Doctor, to reassure the children (and some adults!) that were scared and to fight off the occasional roaming Cyberman!

“David worked very hard to make a success of the Museum. He allowed me a great opportunity and I will always be grateful for that. He was very helpful with my research into the costumes for making my own. He went to the trouble of turning the Sixth Doctor’s costume around in the display so I could photograph the back of it. He was mostly behind the scenes but I appreciated his confidence in my abilities.





Above: Sea Devil costume from *Warriors of the Deep*. Photograph © Chris Daniels Below: Brontosaurus model from *Invasion of the Dinosaurs*. Photograph © Paul Rowley



“My favourite exhibits at the Museum would have to be the Sea Devils because I have always had a soft spot for them. Also the Brontosaurus from *Invasion of the Dinosaurs* as that story is my earliest memory of watching *Doctor Who*. I just loved the TARDIS console – I spent a lot of time posing for photographs with it and it was a great exhibit. I did think that a lot of the exhibits needed restoration – something that the Model Unit would do later. Bespoke scenery like the original Blackpool display had for stories would have been a bonus but the main thing that I think should have happened was that they should NEVER have closed!

“I still have Bernard, my Cybermat, that I used to take in with me on a regular basis. He acted as a comforter for some of the scared children and he was very popular with them.

“Every weekend spent in the Museum was an absolute joy. Meeting such a wide cross section of the public. Appearing alongside a Yeti, Axons, Daleks etc. Being dressed up as a Time Lord in an original costume on one weekend. Despite how uncomfortable the collar was I loved it! And, of course, being part of a brilliant dedicated team that I am still friends with all these years later.”

6. Remembering David



Remembering David

Julie Whitfield reminisces about the man behind the Llangollen Experience and Blackpool Museum

Courtesy Julie Whitfield



David Boyle was a man who had many interests including a passionate love of *Doctor Who*. In the late 1980s he successfully secured a licence from the BBC to produce a range of figures based on the series and he later ran two permanent exhibitions at Llangollen and Blackpool. David passed away on 17th September 2019. Over the next few pages we present a celebration of David's life written in collaboration with his partner Julie Whitfield.

"David was born on 21st May 1948 at the former Preston Royal Infirmary. He was the youngest of four children. His father, Frank Boyle, had been de-mobbed from the RAF. He flew back from India to RAF Warton with his wife Phyllis and David's three siblings the day before David was born.

"When David was just one day old he was taken to Warrington. His first home was a council house at Marshall Avenue in Dallam. The family later moved to Wilderspool Causeway. At the time Warrington Wolves Rugby League team had their ground there and David would often retrieve the ball on match days. He was a lifelong 'Wire' supporter.

"On 25th October 1962 a lorry laden with 12 tons of sand mounted the pavement, uprooted a tree and embedded itself in the front of their home. The incident was reported in the local press.

"David attended Richard Fairclough County Modern School in Warrington between 1959 and 1964. During his time there he came into contact with a teacher he referred to as 'Roughsedge'. David described him as an 'inspiration' who showed the boys in his care the importance of working hard at school.



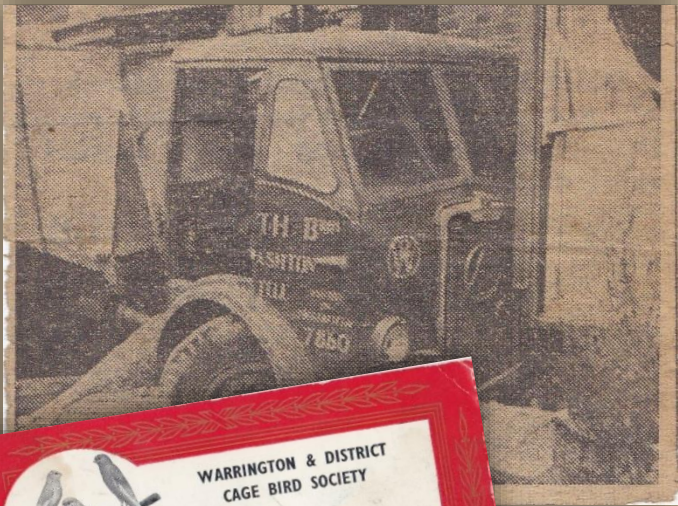
"David stayed on for the 5th form and was made a Senior Prefect. He took his Union of Lancashire and Cheshire Institutes Secondary School Certificate and passed exams in 7 subjects. As well as his academic achievements David also won prizes for swimming, diving and bird breeding. He had his first model railway at the age of 12. He learnt entrepreneurial skills at an early age, earning cash by repairing other pupils' locomotives.

"David left Richard Fairclough School in the summer of 1964. That same evening one of his sisters drove him to his uncle's home in Luton. He had been offered a job at his uncle's pet shop. During this time he learnt the art of poodle clipping from a Cruft's competitor. He was given the chance to buy some second hand equipment and supplemented his wages clipping dogs in his spare time. He also worked with birds at the Ministry of Agriculture.

GROWING UP

2 Evening Chronicle South-West Lancs Supplement, Thurs., Oct. 25, 1962

Mum, there's a lorry in our front room!



MR. FRANK BOYLE fetched a screwdriver to unfasten the door of the sitting room at his home in Wilderspool Causeway, Warrington, today, and opened it to reveal devastation.

His bay-window was missing and an iron spar had been forced through the front wall, passing through the hall and piercing the wall of the next-door house.

And above all this Mr. Boyle and his wife Phyllis had spent the usual year's...

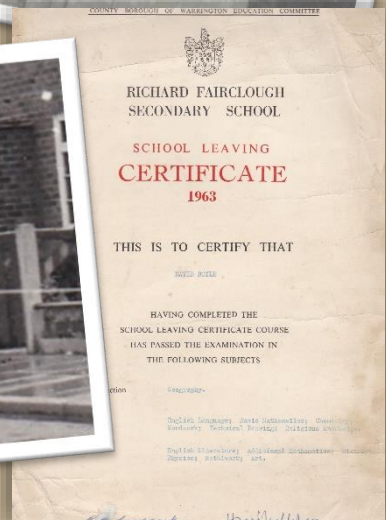
lorry had... and... a... had... up...



'Priceless' parrot is no lady



Winners in the one length free style (fourth year boys). Left to right: D. Johnson (first), B. Boyle (second), F. Beswick (third) and A. Higham (fourth).



Courtesy of Julie Whitfield



"David's dad passed away during 1966. He returned to the family home in Warrington to help look after his mum as her own health was declining. David spent a short time training to be an industrial chemist at Crosfield Chemicals in Warrington. This was the company that manufactured Persil and Surf washing powder detergents. They were ultimately bought out by Unilever. David decided this was not the job for him and did not complete the training.

"David worked on the Manchester Ship Canal for several years. He operated the lock gates at Latchford Locks at Warrington. He enhanced his income buying the occasional crate of cheap whiskey 'no questions asked' from some of the boats that passed through and sold it on at a higher price to the masonic lodges in Warrington. He loved to tell the story of being pursued in his car by a panda car after a tip-off from a customs officer who was on the premises incognito. Somebody must have been looking out for David that day as the police car ran out of petrol on the slip road of the M62 junction. He got away unscathed.

"He set up a poodle clipping business with his older sister under the name of David's Canine Beautician. He had a couple of permanent scars courtesy of some highly strung poodles! His next business involved breeding exotic birds. This came close to being destroyed after a carefully laid plan by professional burglars saw his rare and expensive 'Cock of the Rocks' being stolen. The gang executed this ruthless crime meticulously. Their return flight from Manchester Airport had been booked. On that fateful night David went out at 7pm. His home was broken into around 8pm. The burglars stole the burglar alarm and Alsatian guard dog. The birds were off loaded at Hamburg Airport that same night at 10.30pm. They were never seen again.



"David ran Highfield Exotic Birds from premises on Bridge Street in Warrington. The name of the shop caused some confusion. David got used to receiving some rather unusual phone calls. He once got a call from a local businessman who wanted some 'exotic birds' to entertain his business clients. He was prepared to pay an eye-watering fee for their services! David's favourite exotic bird was a female green winged macaw called Jimmy. David had originally sold Jimmy to a local restaurateur. Within a matter of days he was missing her so much he vowed to see if he could buy her back at a financial loss. Before he got chance to do so the buyer returned Jimmy to the pet shop as he was unable to cope with her. David bought Jimmy back at cost.

"Jimmy was quite a character. She had a very unladylike repertoire of words and phrases! David generously donated a cage bird to a Liverpool convent every year. When the two nuns from the 'Little Sisters of the Poor' made their annual visit one year they got a bit of a shock. They started talking to Jimmy and she kept saying 'pardon' which was her way of showing she wanted some food. When no scrap of food was offered she told them to 'bugger off!'.



"On another occasion David received a phone call from the police asking him to attend a burglary at the shop. When David got there he was relieved to find out there was no sign of a break-in. In the days when police patrols were visible in town centres a passing police officer heard 'voices' inside the pet shop. It was nothing more sinister than Jimmy having a conversation with herself!

"David was affectionately known as the 'Birdman of Lostock.' He ran the Ministry of Agriculture Quarantine Stations from his home in Lostock Gralam, near Northwich. They were used by the Ministry as a pilot project when the isolation of imported birds into the UK became compulsory. Very stringent rules and regulations were imposed. David used to look after all birds entering the UK. Once their period of isolation was over they would be transferred to zoos and dealers in the UK or for further worldwide export. During this time David contracted the rare and sometimes near-fatal condition Psittacosis (also known as parrot fever). He was treated by high dose antibiotics. He went on to develop a cast iron immune system.

"Eventually David and his first wife, Pauline, started to look for 'a more acceptable occupation'. David had always been a fan of model railways so he began to channel this passion by buying and selling stock at 'swap meets'. This led him to explore the possibility of producing his own model train sets.

"A declining sector played to David and Pauline's advantage and in 1983 they started trading under a combination of their Christian names – DAPOL. Once established, David began to look for new ideas. On a business trip to Hong Kong, he saw first hand how the popular *Star Wars* figures were made.



Above: David's children Craig and Heather pose with the 1988 DAPOL *Doctor Who* 25th Anniversary playset. Photograph courtesy of Julie Whitfield.

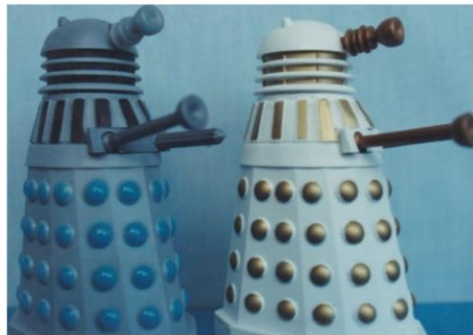
"Interviewed by Graham Kibble-White for 2017's *Doctor Who* Magazine 'Toys and Games Special Edition', David reflected on how he had been 'stunned and shocked' when he saw how easy they were to produce.

"I asked them, very quietly, 'Is there much of a profit in all this?' They said, 'Not really. We only make one-and-a-half-pence per figure. I thought that wasn't very much but then they gave me a big shock – they told me how many they were manufacturing... billions of pennies adds up to a lot of money."

"After forming an agreement with the BBC, a *Doctor Who* range went into production, with the first set being a 25th anniversary playset in 1988 featuring the Seventh Doctor, Mel, K9 and a TARDIS with pull-out diorama section.

"The range continued to grow over time with the addition of other Doctors, companions, monsters and Daleks, although some of them lacked accuracy and contained errors such as the green K9 and two-handed Davros.

DAPOL DAYS



Royal miniatures wait for toy fair debut

A SMALL army of model Royals will be taken out of storage this month when a Cheshire firm unveils its latest line in miniatures, writes Philip Sherwell.

Thousands of intricate four-inch high Queens, Dukes of Edinburgh, Princes and Princesses of Wales and Dukes and Duchesses of York are currently sitting in a warehouse in Winsford.

replicas, which take nine months to make from the first design to the final product, will be launched for sale at £5 a pair at the Earls Court toy fair later this month.

Mr David Boyle, managing director of model railway specialists Dapol, went ahead with the idea after Buckingham Palace told him it had no objections.

spend up to six months ensuring the accuracy of the figures, which are then cast in high impact polystyrene and UPVC with a copper mould.

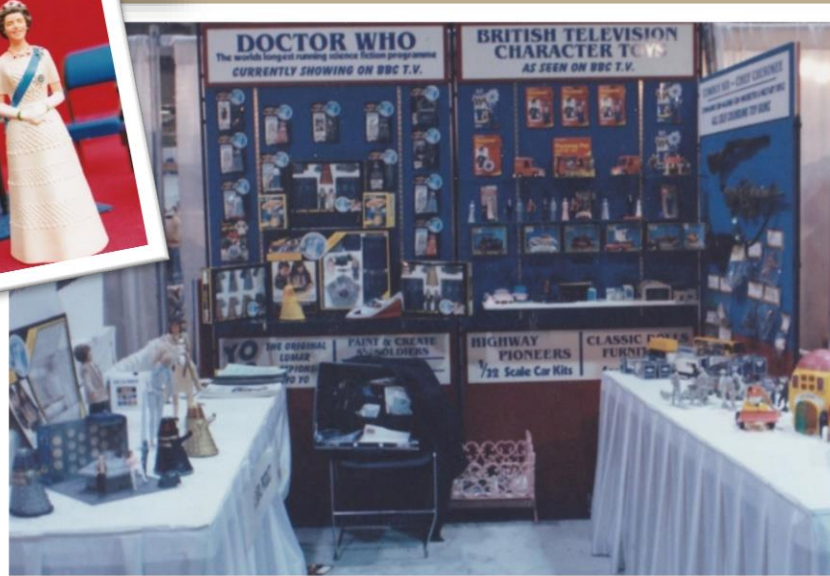
The detail is so precise that it takes a magnifying glass to make out the two millimetre-wide order of the garter on the Queen's dress.

"The company has designed impressive models of the Pope, Mother Teresa, and Reagan and Mr Gorbachev. At present, Dapol is producing replicas of the Soviet less the rate of one every second."

miniature lucrative markets, as to export sales to Commonwealth



DAPOL were well known for their model railways and *Doctor Who* figures. Less famous is their range of royal family figurines which was unveiled at the Earls Court toy fair in 1989.



Courtesy of Julie Whitfield



"Towards the end of 1994 DAPOL began the gradual move from their Winsford factory in Well Street to Lower Dee Mill in Llangollen, North Wales.

"By January 1995 most of the building at Winsford was unused. Shortly after 6pm on the evening of Monday 16th January the factory caught fire. Within minutes the building was engulfed in flames. In spite of the best efforts of the fire brigade the 100-year-old building could not be saved.

"Homes in neighbouring Springsbank Crescent were at risk from the intense heat. The house nearest to the factory incurred significant fire and water damage. Thankfully nobody was seriously injured in the fire. One of the firefighters was treated for a minor injury.

"All of the *Doctor Who* figures were destroyed along with thousands of model railway accessories. Most of the Wrenn stock had already been moved from Winsford to Langollen. A lot of the G & R Wrenn history in artwork and records was lost in the fire.

"Fortunately some of the moulding machines were salvageable. David worked tirelessly round the clock to restore them back to full working order.

"Like the phoenix rising from the ashes, David turned DAPOL's fortunes round from teetering perilously close to bankruptcy to a profitable concern. Within 6 months he was negotiating with the BBC to bring the *Doctor Who* Experience to Llangollen.

Right: Pictures showing the extent of the damage done in the Winsford factory fire in 1995. Photographs courtesy of Julie Whitfield.





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Enterprises Ltd.

DOCTOR WHO FIGURE

CE

Contains small parts.
Unsuitable for children under 36 months

• **WW001-01** 7th Doctor Grey Coat • **W001-02** 7th Doctor Brown Coat • **W002-01** Melanie Companion Pink • **W002-02** Melanie Companion Blue • **W003** Tetrap (Bat-Like Monster) • **W004-02** K9 Grey • **W005** Tardis • **W008-1** Dalek White/Gold • **W008-2** Dalek Black/Gold • **W008-3** Dalek Black/Silver • **W008-4** Dalek Grey/Blue Spots • **W008-5** Dalek Red/Black Spots • **W008-6** Dalek Red/Silver Spots • **W008-7** Dalek Red/Gold Spots • **W008-8** Dalek Grey/Black Spots • **W008-9** Dalek with Claw, film variety • **W009** Cyberman • **W10** 4th Doctor • **W13** Ice Warrior with Gun • **W15** Ace with Rucksack & Bag • **W17** Doctor's Pullover Size 30" • **W17a** Pullover Size 36"-46" • **W016** Davros • **W12** 25th Anniversary Playset, contains Doctor, Melanie, K-9, Console, Tardis, Base and Backpiece • **W21** Dalek Army, contains Davros and 7 Daleks, including 2 specials • **W22-1** Gift Set No1, contains Doctor, Melanie, Tardis, K-9, Dalek and Cyberman • **W22** Gift Set No2, contains Doctor, Ace, Tardis, K-9, Ice Warrior and Gold/Silver Dalek (Only available with this set) • **W23** Dr Who Winged Yo-Yo • **41/2 Friction Drive Daleks** • **W18-1** Red • **W18-2** Grey • **W18-3** Black • **W18-4** Silver • **W18-5** White • **W18-6** Gold • **W18-7** Black/Gold Bands • **W18-8** Silver/Gold Bands **Limited Edition Louis Marx 6" Bump and Go Daleks (2,500 of each of four liveries)** • **W020-1** Silver with Gold Bands • **W020-2** Black with Gold Bands • **W020-3** Red with Gold Bands • **W020-4** Gold

DAPOL LIMITED, LOWER DEE MILL, LLANGOLLEN, NORTH WALES TEL: 01978 860584.



Doctor Who logo® BBC 1973. Doctor Who and Tardis are trademarks of the BBC. The Doctor Who character appears in the BBC TV programme. Doctor Who Licensed by the BBC Worldwide Ltd



The venue opened in 1994 promising visitors 'the world's biggest ever *Doctor Who* exhibition'. A local press report stated "the company has joined forces with the BBC and stocked three huge exhibition rooms with original props, costumes, life sized monsters, the trademark TARDIS and a staggering range of video effects".

"David's desire that the attraction would become a permanent fixture and attract tourists from all over the world soon became a reality as loyal fans flocked to the location. For the next nine years Llangollen continued to be a shining light during some of the show's darkest years. Apart from the TV movie in 1996 there no new episodes were produced until the programme came back in 2005.

"During the period the Experience was open David organised many events involving the people who starred in and made *Doctor Who*. Doctor actors Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy appeared alongside other actors associated with the programme. Eighties Producer John Nathan-Turner became a regular visitor. Special one day events and themed weekends provided fans with the opportunity to get up close and personal with their favourite characters.

The Llangollen Experience finally closed on 30th December 2003 when the licence with the BBC expired.



Cult TV series on show

The creation of the world's biggest ever *Doctor Who* exhibition is only the first stage of a tourism bonanza being planned by never-say-die businessman David Boyle.

Back in January this year, he stood helplessly and watched his factory burn to the ground. With it went thousands of pounds of machinery used for making model train parts and models for *Doctor Who* toys.

"That was one of the worst moments of my life," he recalled. "By the time I got to the building it was engulfed in flames and there was just nothing anyone could do."

For the past few months David and his colleagues have worked round the clock to rescue and restore some of the precious treasures which were situated in the Llangollen building's double and glass.

"There is no way we can start producing the same volume that we were producing before the fire, so we are looking to diversify into the tourism side while we pick up the manufacturing at the same time," he said.

Doctor Who fans will have heard of Dapol, which has been making toys from the cult TV series for some time. Now, visitors from all over the world are expected to converge on Llangollen to the new museum.

Exhibits range from Beedle, which was Jon Pertwee's Edwardian era car, to Tom Baker's scarf and mechanical colleague K9. Sylvester McCoy's umbrella and a host of original villains such as diabol.

There are video displays, working models and walls plastered with pictures, graphics and scripts from classic *Doctor Who* episodes featuring all seven TV doctors - William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Dinklage and Sylvester McCoy.

Following a tour of the exhibition, visitors have the chance to see the processes involved in making the Dapol top models, and the model railway side of the company. The *Doctor Who* toys are once again being exported all over the world.

The factory tour takes the visitor from the raw material through to the finished goods, including plastic injection moulding, printing, spray painting and dispatch to retailers all over the world.

"We have no idea whether we will be swamped by people or whether only a handful will come," said David. "But we have invested a lot of money and we are hoping it will be a success and become a permanent museum."

The *Doctor Who* museum is only the first part of David's ambitious plans. The second phase at the Lower Dee Mill building involves displaying the world's largest collection of model railway memorabilia and working demonstrations. "It is all happening, and is very exciting," he said.



ok at some of the costumes on display in the Llangollen museum.



Above: David with JNT, Wendy Padbury and Sylvester McCoy. Courtesy of Julie Whitfield.

THE LLANGOLLEN YEARS



David organised numerous events at Llangollen featuring many people associated with *Doctor Who*. How many can you spot? *Photographs courtesy of Julie Whitfield*





SYLVESTER AND SOPHIE



Seventh Doctor actor Sylvester McCoy and companion Ace actress Sophie Aldred made a number of visits to Llangollen.

One occasion saw them leaving their mark.

Photographs courtesy of Julie Whitfield.





“When the *Doctor Who* Experience at Llangollen closed at the end of 2003 the BBC approached David with a view to bringing an exhibition back to Blackpool. At the time David was running his Alien/UFO exhibition in the Golden Mile Centre. This prime site was the ideal location. Opening in 1968, it was the town’s first purpose-built amusement arcade which boasted funfair rides, BINGO and a café. The two-storey structure even had its own escalator and in the late 1970s the top floor housed Gerry Anderson’s *Space City* exhibition which was intended to rival the *Doctor Who* one down the road.

“With the series planned to return in 2005 David told the BBC News Channel, “It’s perfect timing. We are confident we have a fascinating exhibition, guaranteed to appeal to all the family, with animated characters, clips and sequences from the show playing on monitor screens and lots of buttons to press.” The exhibition was created by *Experience Design* run by former BBC Enterprises employee Lorne Martin who promised visitors “a walk through a maze of corridors, with some exhibits displayed in set areas and others museum style”.



Above top: The Golden Mile Centre in 1977. Above: Close up of the distinctive 1960s architecture which remains in place today. Photographs © John Burke



David Snelson (left) and Philip Brennan (right) outside David Boyle's original Alien exhibition site in early 2004 Photograph © Philip Brennan



"The exhibition was actually called the *Doctor Who* Museum which seemed fitting because of all the vintage pieces that were contained there.

"It opened on Friday 9th April 2004, exactly thirty years after Jon Pertwee and Elisabeth Sladen had opened the original exhibition on Chapel Street.

"There was much excitement about it coming back to Blackpool as many people had treasured memories of the first exhibition. Some came back with their own children to share this special experience.

"During its six year run the number of Museum exhibits grew with items from the new series of *Doctor Who* being added over time providing a real history of the series.

Photographs courtesy of Julie Whitfield





Martin Bleasdale was the *Doctor Who* Museum's General Manager and David Boyle's right hand man. He has many happy memories of the time he spent with David.

"David's knowledge of engineering drove him forward to his incredible work with solar energy, but many people may not realise that in his other business enterprises he was also very keen on saving electricity, he insisted on energy saving light switches which would shut down areas into complete darkness when not in use.

"This would, of course, mean that buildings such as the *Doctor Who* Museum would be in a state of complete blackout in the morning, and that the manager would have to walk through the entire building in absolute darkness.

"At this point David did not realise the manager he had appointed, Justin, was afraid of the dark! David issued Justin with a lantern to light his path, and Justin's staff took great pleasure in leaping out of the darkness petrifying Justin, who they had fondly nicknamed 'Florence'. Justin managed his team for many years and grew close friendships with the employees, David and his family."

Roger from Leeds recalls other occasions at the Museum. "I remember the time that David let us take tickets from the customers and show them around. It was a chance for me to talk about my favourite subject, in my favourite place. It was so generous of him and made for an unforgettable day."

Roger also remembers seeing a certain *Star Wars* actor at the venue. "We were chatting in the exhibition shop when David said, "Look who's here!". It was Kenny Baker who played R2D2. David told us he was a regular visitor."



Above: Museum General Manager Martin Bleasdale with his son Matthew and David on the Ribble Steam Santa Special in 2018. Photograph courtesy of Julie Whitfield

David was a real people person. Roger often accompanied him on walks around Blackpool. "Everywhere we went with David, people would always say hello and have a chat with him. He was so popular and down to earth. He was always caring and there for a laugh and a joke. He mixed well with the stars of *Doctor Who* as much as the ordinary person in the street. I once mentioned to him that I was trying to get in touch with Jenna Coleman's relatives, who lived in Blackpool, and David told me he had known them for years. He managed to get me a signed birthday card and photographs of Jenna.

"In 2008 the *Top Gear* stars switched on the illuminations and Blackpool was heaving with crowds. David opened the back door of the Museum and let us watch from there. Later we went back inside and it was like a calm sanctuary as we were the only ones there. We could wander around as many times as we wanted, accompanied by David and his characteristic chatty humour."

THE CHANGING FACE OF THE MUSEUM

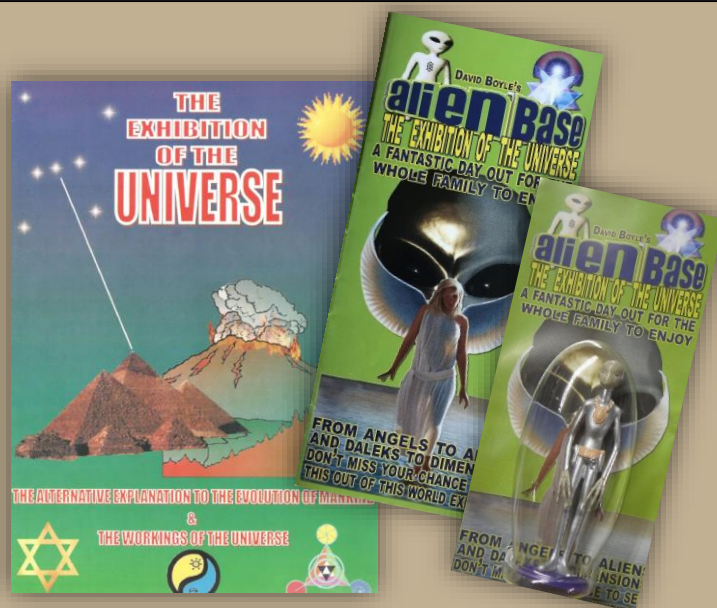


Between 2004 and 2009 the exhibition frontage at the Golden Mile Centre went through a number of changes. 1. David Boyle's Alien/UFO Exhibition in 2004. 2. 'The World of Doctor Who' Exhibition in 2005. 3. Early 'Doctor Who Exhibition' sign. 4. Later 'Doctor Who Exhibition' sign with additional Dalek. Photographs © Philip Brennan 5. 'Doctor Who Museum' sign with the new series logo in 2007. Photograph © Paul Rowley 6. 'Alien Base' Exhibition in August 2010. Photograph © Paul Stott

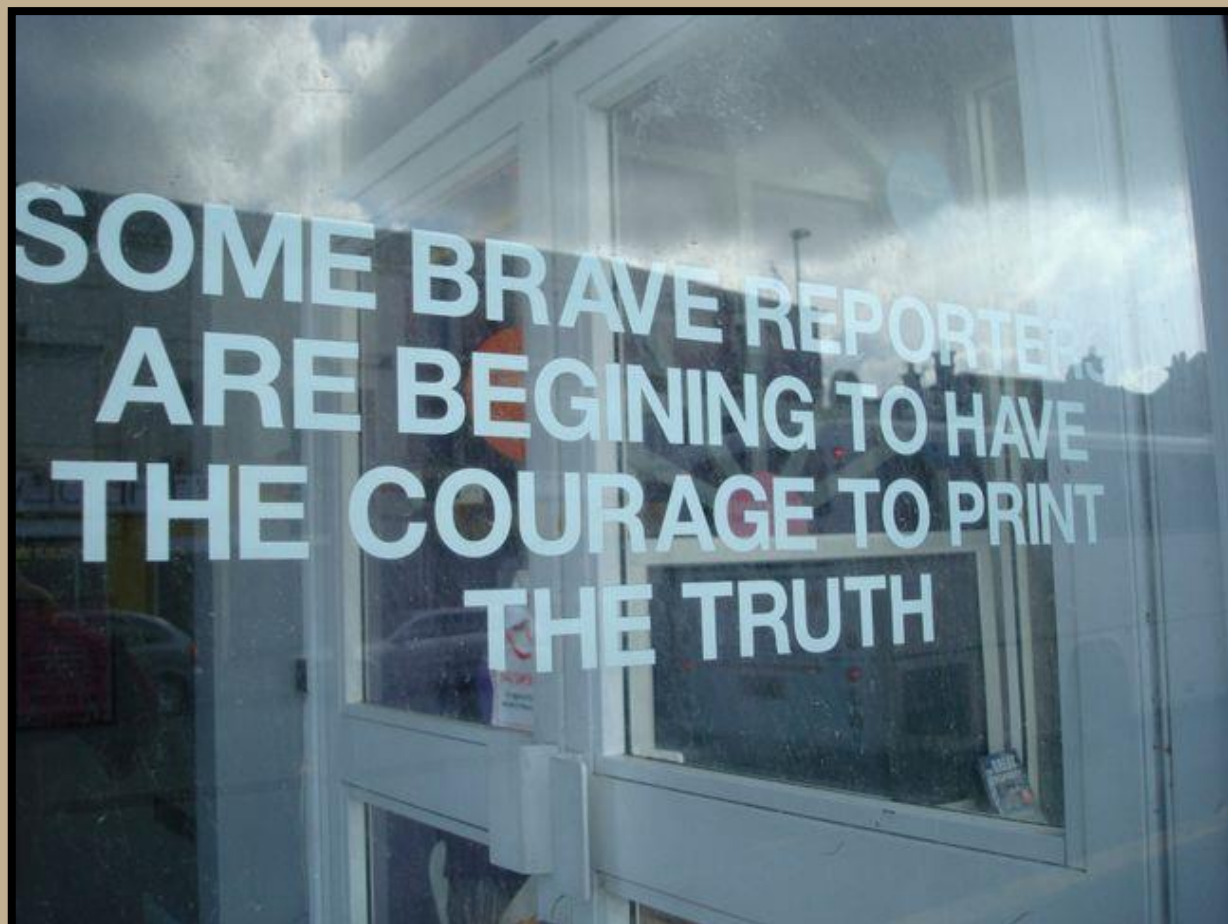


Above: Writer Paul Stott from the 9/11 CultWatch website visited *Alien Base Exhibition of the Universe* in August 2010. At that time the entrance area had barely changed from when it was home to the *Doctor Who* Museum. You can clearly see plenty of *Doctor Who* merchandise still on sale although the distinctive Dalek-shaped box office has had it's domes removed and been painted in an alien shade of green. Photograph © Paul Stott Below: Souvenir brochure (courtesy of Paul Stott), exhibition flyer and one of the 'Real Alien' collector figures on sale.

The *Doctor Who* Museum eventually closed on 8th November 2009. Shortly afterwards David opened his next exhibition on the same site - *Alien Base*. David was quoted at the time as saying, "My team and I have been working around the clock ensuring that this large exhibition site was not left empty following the departure of *Doctor Who*. This exhibition houses fantastic displays, dioramas and interactive features that will leave the whole family speechless. This really is the most advanced exhibition of the paranormal and unexplained in the world".







David's *Exhibition Of The Universe* moved in to the original exhibition basement. Photograph © Paul Stott

"*Alien Base* closed in October 2010. Blackpool Council had purchased the whole of the Golden Mile Centre and they would not enter into discussions on a new lease. There have been several exhibitions that operated under short tenures in the buildings since then including *Star Trek: The Exhibition*.

"Nothing has really thrived there after the *Doctor Who* Museum closed. A small part of the unit is now operated as a souvenir shop. The rest of the unit is blocked off. A prime exhibition space has sadly gone to waste. David suffered a near-fatal heart attack on the night of Halloween in 2010.

"Although he made a reasonable recovery his health slowly declined over the years, but in spite of his deteriorating health David did not give up work completely.

"He operated a couple of alien exhibitions between 2012 and 2017 although these were run more as a hobby than a commercial venture.

"The first of these was David's *Exhibition of the Universe* which operated between 2012 and 2014. It was a full circle moment as it occupied the cellar of the original *Doctor Who* exhibition premises on Chapel Street.



Above: Julie and David at the *BusinessGreen Leaders Awards* in London in 2014.
Photograph courtesy of Julie Whitfield.

“David developed technology to generate electricity using the rays from the sun. The system consisted of several rectangular Fresnel lenses which focussed the sun’s rays onto a metal tube filled with water. The frame carrying the lenses rotated to track the movement of the sun through the sky during the day. His first unit was built in the garden of his then home in Lostock Gralam, Northwich. Over the years David held numerous worldwide patents for his invention.

“In 2013 David assigned the patents to the Larkfleet Group in Bourne, Lincolnshire. Their research and development team in partnership with Cranfield University secured funding to take the project to the next stage with the ultimate aim to manufacture a commercially viable product.

“It was an immensely proud moment when David and the team were short-listed for an award in the Renewal Energy Project of the Year category of the *BusinessGreen Leaders Awards 2014*. We were invited to attend the black tie awards ceremony at the prestigious Brewery in the City of London.

“Whilst David and I probably ran up the smallest bar bill amongst those present I am 99.9% certain that David would have been the only person who managed to eat the sumptuous dessert without a morsel being wasted!



Above: David's final Blackpool venture was the *Alien, UFO, Spiritual & Paranormal Exhibition* which occupied the former Village Market building on the corner of Dale Street and Foxhall Road, near Central Pier.

"David's final *Alien and UFO Exhibition* opened in 2015. It was located on Dale Street, parallel to the Promenade. There was a small display of *Doctor Who* exhibits, some original screen used props and other replicas which David had acquired over time. The *Fleetwood Weekly News* stated that the venue hosted 'a whole range of *X Files* style information about UFOs and conspiracy theory which links aliens to man's development through history and the mysteries of the universe'.

"Its doors closed for the last time on 8th June 2017 after David suffered a life-changing stroke. It was soul destroying to see David's hard work dismantled. His short-term memory was badly impaired and, in a twist of fate, he could neither recall running the *Alien Exhibitions* nor remember it's acquaintances. He was blissfully unaware that his last creation and all the chattels within it were no more.

"With the exception of the *Doctor Who* props most of the alien exhibits had come to the end of their useful life and there was no alternative but to skip a lot of them. The vultures rapidly descended and took full advantage of a vulnerable situation to make a fast profit out of what was left. All of the *Doctor Who* stock and props including the original Timelord costume from *The Deadly Assassin* were removed with indecent haste and sold on.

"Thankfully Maginty and a small collection of DAPOL figures were kept at our home, treasured and priceless memories to this day. David's much loved Red Indian outfit, wilfully removed against our specific instructions, was recovered shortly after his death. The headdress from the outfit and David's beloved Warrington Wolves match-day shirt were placed on top of his coffin in church.



"The stroke happened after we had returned home from work. We went to our local polling station to vote and then settled down to our regular Thursday night routine watching the rugby super league live on Sky. David was a lifelong Warrington Wolves fan and that evening arch rivals Leigh Centurions and Wigan Warriors were playing.

"At half time David complained that his vision was blurred. His speech was noticeably slurred (he had suffered a TIA 8 months earlier and his speech often slurred a little when he was tired). I noticed that his mouth had drooped too. When he got up to walk he was terribly disorientated and struggled walking from the lounge to the kitchen. I recognised the warning signs and dialled 999. Upon arrival at the Stroke Unit my worst fears were confirmed.

"David had a poor rehabilitation and was discharged from hospital to a residential care home six weeks later. This was intended to be a short term measure to allow for a reasonable period of recovery and to arrange for our home to be adapted and a care package to be put in place. Three weeks later he suffered a second significant stroke.

"I arrived at the stroke unit to be told that he was very poorly and the prognosis was poor. He was unconscious and unresponsive. His right side was completely paralysed. He occasionally opened his eyes but was unable to speak. He could not eat or drink. I was called by the hospital two days later to be told that his condition had deteriorated and that I needed to get there as soon as possible or I would be too late.

"By the time I got to the hospital David had been moved to a side ward. I was told that visiting restrictions had been lifted and I could stay with him for as long as I wanted.



"I spoke with David's GP who knew us well. He cautioned me that 'nobody survives a stroke that severe.' David wasn't expected to survive the night. Immediate family came to say their goodbyes. Once they had left I sat on David's bed to be close to him, nodding off fitfully in between his alarms and monitors going off. David made it through the night and I was reprimanded by the nursing staff for putting him at risk of infection! I spent the next night sleeping in a chair holding his hand through the bed rails.

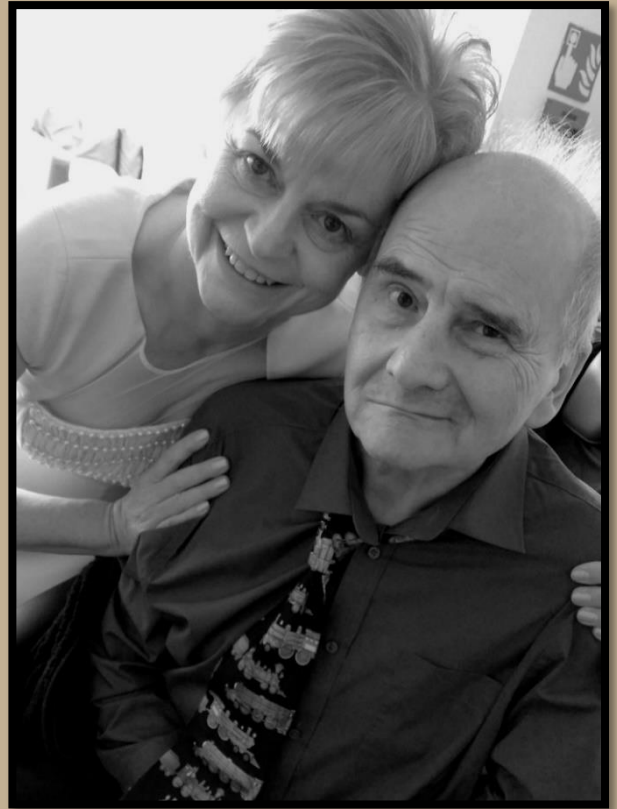
"On the third day David's condition stabilised (although he remained gravely ill) and he was moved back on to the main ward. He was deemed as having no rehabilitation potential. He would never eat, drink, walk or talk again. The stroke took his intellect and capacity. David was a strong and determined man. He survived against all the odds although he was left profoundly disabled. Three months later he was discharged to a specialist nursing care facility where he received one-to-one care, round the clock, for the rest of his life.



"Once David was discharged into a nursing home he soon settled in and enjoyed a happy and peaceful retirement. I visited him daily. The staff were kind enough to allow me to stay late into the night or even the early hours if I didn't have to be up for work the next day. We continued to enjoy a loving and committed relationship. He had a comfortable life. The manager let me install Sky TV in his room. He could follow his beloved Warrington Wolves and enjoy watching rugby league matches live on Sky. In spite of his severe disability his physical health was remarkable.

"It was several months before David saw the 'outside world' again. His first trip out was to attend a routine GP appointment. With the help of his carer and a kind friend who came along to offer me some moral support we travelled to the surgery in a wheelchair taxi. The GP was pleasantly surprised by David's general state of health and slight rehabilitation. This was the incentive I needed to carve out a 'new normal' life for David and I.

"David's 70th birthday was just over 3 months away. I decided to arrange a small celebratory party for family and close friends. I paid the deposit to secure the room, booked a singer and ordered the cake. A lot of people thought I was either completely bonkers or very optimistic. I took David to the venue regularly beforehand to familiarise him with the surroundings. On May 19th 2018, whilst millions of people were either watching Harry and Meghan tie the knot or in the bookies placing bets as to whether Chelsea or Manchester United would win the FA Cup, David was enjoying his 70th birthday party with family and close friends. In keeping with the events of the day the music was a combination of love songs, classical songs that doubled as football and rugby anthems and *Doctor Who* music.



Above: Julie and David on David's 70th birthday on Monday 21st May 2018. *Photograph courtesy of Julie Whitfield.*

"Sophie Aldred and Sylvester McCoy kindly recorded a short message wishing David a happy 70th birthday. Tom Baker and Bonnie Langford sent him cards and signed photos. Some of the Warrington Wolves players signed a card for him.

"David loved seeing everyone. In spite of not having seen some of the guests for a considerable length of time he recognised them. Whilst his communication was non-verbal the joy on his face was evident for all to see. He became quite emotional when the party ended to the strains of 'We'll Meet Again.'

70th BIRTHDAY PARTY



This page: David's 70th birthday party saw him reunited with his former Exhibition Manager Martin (below in grey jacket) and former volunteer Roger (below in checked shirt). Both were very dear and loyal friends. *Photograph courtesy of Julie Whitfield.*





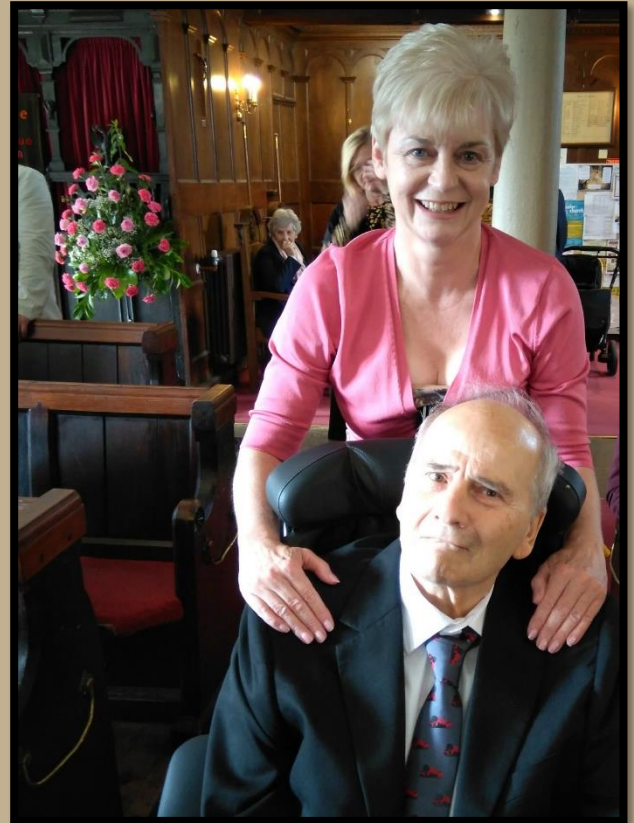
“David’s party was a very moving and poignant occasion. He coped with it admirably. This gave me the confidence to take him out in the community on a regular basis. David had always been a very sociable person and even though he couldn’t speak he continued to enjoy engaging with people. He made new friends, mainly with some of my lovely work colleagues. Outings had to be arranged like a military operation with wheelchair taxis booked in advance and ensuring that the places we were visiting had suitable access.

“Most of our outings were around Lytham and Blackpool. We regularly went to concerts at different churches in Lytham and St. Annes listening to local orchestras and brass bands.

“On a sunny afternoon we enjoyed sitting in the Carousel bar on the North Pier listening to the organists. One of them knew David and if he spotted us he would play a medley of *Doctor Who*/Sci-Fi pieces.

“We also enjoyed visiting the iconic Blackpool Tower Ballroom. If we were there when it was especially quiet the semi-pros would take us on the dance floor and guide us round. It isn’t the most disabled-friendly building and access to and from the ballroom was via a wheelchair platform. It wasn’t too reliable and quite often would be out of order when it was time for us to leave. An added bonus was a staff member had to take us out through a maze of corridors no longer accessible to the public and we could enjoy looking at all the pictures of yesteryear that adorned the walls.

“On 7th July 2018 David was taken to the St. Annes Carnival Parade. As Maginty wasn’t in the parade David and I were able to go and watch. Colin Ballard, the Town Crier, spotted David and left the parade for a couple of minutes to speak with him (right).



Photographs courtesy of Julie Whitfield.





"In October of the same year the Blackpool Madame Tussauds attraction had a VIP open evening for their new *Doctor Who* experience. With the assistance of Martin, David's former right hand man and loyal friend, I wangled an invite for us. Davros enthusiast Dalek Sanctuary said he had never been looked at by anyone with such warmth and enthusiasm and it was a humbling honour he would never forget.

"During the 2018 Blackpool Illuminations the TARDIS and Daleks were back. On a cold, dry night I wrapped David up in several layers of blankets and pushed him in his wheelchair along the tableau displays. He was delighted when he saw exhibition manager and loyal friend Martin waiting to meet us at the *Doctor Who* display.

"On Christmas Eve 2018 David and I returned to the Blackpool Tower Ballroom. It wasn't that busy and I could take David's wheelchair on to the dance floor for a short time. As I was queuing at the bar for a drink a lovely gentleman came up to me and said he and his wife had been watching us and she had commented 'that lady and her husband obviously love each other very much'. It was an immensely proud moment.



Above top: David meets Davros at Madame Tussauds. Photograph © Davros Dalek Sanctuary.
 Above: David and Julie at the Blackpool Tower Ballroom.
 Left: David with loyal friend and *Doctor Who* exhibition manager Martin at the 2018 Blackpool Illuminations.
 Photographs courtesy of Julie Whitfield.



"When David was well we used to enjoy regular trips on preserved railways. Travelling to our favourite, Llangollen, was out of the question but with careful planning a trip to the Ribble Steam railway at Preston was doable.

"We enjoyed a *Doctor Who* exhibition reunion on the 2018 Santa Special. The guard's van doubled up as the wheelchair accessible carriage and there was enough room for our party of ten to enjoy the train ride and meet Santa and his elves.

"Prior to the annual Lytham Club Day celebration a black tie fundraising ball is held at the Clifton Arms Hotel. David and I had never missed one and 2019 was no different.

"David scrubbed up beautifully in his dinner suit and he was given a rapturous welcome by the lovely committee members. He happily engaged with everyone, smiling and giving the thumbs up sign to everyone we knew.

Above: David catches up with old friends on the Ribble Steam Santa Special in 2018. From left to right: Matthew, David, Julie and Matthew's parents Maria and Martin. Inset: David at Ribble. Below: Julie and David at the Lytham Club Day Ball with Caroline (background) and Anne (foreground). *Photographs courtesy of Julie Whitfield.*





"During his years running the *Doctor Who* Exhibitions in Llangollen and Blackpool David had the privilege and pleasure of meeting some of the 'Doctors' and their companions. Colin Baker who played the Sixth Doctor was a guest at Preston Comic Con in August 2019.

"He kindly took time out of his busy schedule and spent some time talking to us. He was lovely with David. Although David was unable to speak with Colin he was able to engage with him and follow the conversation. The happiness on David's face was a pleasure to see.

"We enjoyed our final outings on 8th September 2019. We were invited to a christening at lunchtime. David was delighted to see two of my beautiful work friends, Danielle and Michelle, and happily engaged with them after the service.

"Later that evening we went to listen to a 'Last Night of the Proms' concert at a local church. As I pushed David out of church to the rousing strains of 'Land of Hope and Glory' I didn't in my wildest dreams expect that David's amazing life would shortly be coming to an end.

"Later that week he contracted sepsis and passed away in my arms four days later."

On hearing of David's passing Tom Baker sent a message to Julie paying tribute to him and remembering his time at Llangollen.

"Would you kindly say to Julie, how sorry I am to hear of David's death. It was a pleasure to have known him, and I treasure the memory of my visit there."



Top right: David reunited with Sixth Doctor Colin Baker at Preston Comic Con in 2019.

Bottom right: David and Julie at a "Last Night of the Proms' concert at St. Paul's Church in Blackpool.

Photographs courtesy of Julie Whitfield.



"On 27th September 2019 family, friends and acquaintances said a fond farewell to David. A public service was held at St Cuthbert's Parish Church near his home in Lytham St Annes. David had planned his journey into the next dimension several years earlier. He wanted to go out in style with a showman's send-off. David asked for it to be an upbeat and positive occasion to celebrate his amazing life. He requested that the ladies dressed in brightly coloured clothes and the gentlemen wore brightly coloured ties.

"David's TARDIS coffin was transported to church in a silver horse drawn hearse. Torrential rain on the day prevented Maginty's driver, Graham, from donning his Fourth Doctor's scarf and driving in the cortege. In a testament to the high esteem in which David was held, the local press covered his funeral.

Above: David's TARDIS coffin in the silver horse drawn hearse. *Photograph courtesy of Sean Clayton, former employee and loyal friend.*

"He was carried into church to his favourite piece of music, William Walton's 'Crown Imperial.' His choice of hymns reflected his love of light classical music.

"The undertaker, also a talented semi-professional singer, sang the beautiful song 'Holy City.' David was carried out of church to Giuseppe Verdi's 'Grand March from Aida.' A private committal was attended by immediate family.

"A piper led the procession from the crematorium gates to the chapel playing 'Amazing Grace' and 'Abide With Me.' David's family said their final goodbyes to him to the strains of the 1963 *Doctor Who* theme.



"Close friends were invited to join the family at Lytham Hall. Many happy, funny, crazy memories and anecdotes were shared over afternoon tea and specially baked TARDIS cupcakes.

"David requested that some of his ashes be scattered along the Llangollen Railway on his birthday and the rest in the grounds of Lytham Hall on Lytham Club Day.

"Although the annual Club Day parade was cancelled in 2020 the wreath laying ceremony at the local cenotaph took place. The bells at St Peter's Catholic Church were rung once in David's honour. A couple of bottles of Prosecco were opened at the cenotaph and a few glasses raised to David."

At the time of writing all of the local carnivals have been cancelled until 2022 but Julie is determined that David will be driven to his final resting place in Maginty as soon as the next Club Day parade happens.

Julie sincerely hopes that David's experiences and how he continued to enjoy an amazing quality of life may give hope and inspiration to others faced with similar challenges.

David Boyle
(21.05.1948 - 17.09.2019)

Top right: David and Julie on Valentine's Day 2019. Bottom right: Julie and David on his 71st birthday. *Photograph courtesy of Julie Whitfield.*



7. Modelling The Doctor



Some I Made Earlier

Jonathan Sellers tells us about his miniature models that appeared on *Blue Peter* and were displayed at the Blackpool exhibition in 1975

Courtesy Jonathan Sellers

When sixteen-year-old Jonathan Sellers visited the Blackpool exhibition in its opening season in 1974, he had no idea his own creations would on display the following year.

"I always loved drawing and painting and after building several Aurora Irwin Allen series kits, I started scratch-building models around 1973/4. As a *Doctor Who* fan since the very first episode, I decided the models would be focused around that.

"A local DIY store in Oldham had a model shop upstairs that stocked an excellent range of kits as well as model-making materials and paints. Using what little photo references I could find at the time, most of the models were made from memory. All I had were photographs from *The Making Of Doctor Who* and the 1973 *Radio Times Doctor Who Tenth Anniversary Special* for reference.

"In 1974 my parents took me to the *Doctor Who* exhibition in Blackpool where I picked up a Design A Monster competition form.

"My entry was a three-eyed electronic creature called a Phronian. It was capable of communicating with the Doctor via telepathy. It's hexagonal body contained flame throwing guns.

"To my surprise, I later received a letter from BBC Enterprises informing me that I had won first prize in my age bracket (15-18 years). Lorne Martin actually visited my home to arrange the prize visit to BBC TV Centre. Whilst he was there I happened to show him the *Doctor Who* models I had made and he seemed very interested.

"Later that year I went with my father down to London where we met Lis Sladen and Tom Baker and watched studio rehearsals for *Genesis Of the Daleks*. Afterwards Lorne got in touch to say he would like to display the models at the Blackpool exhibition, and they would appear on an episode of *Blue Peter* in order to promote the new season of the exhibition.



Above: The Model Shop in Oldham where Jonathan bought his materials and paints from.

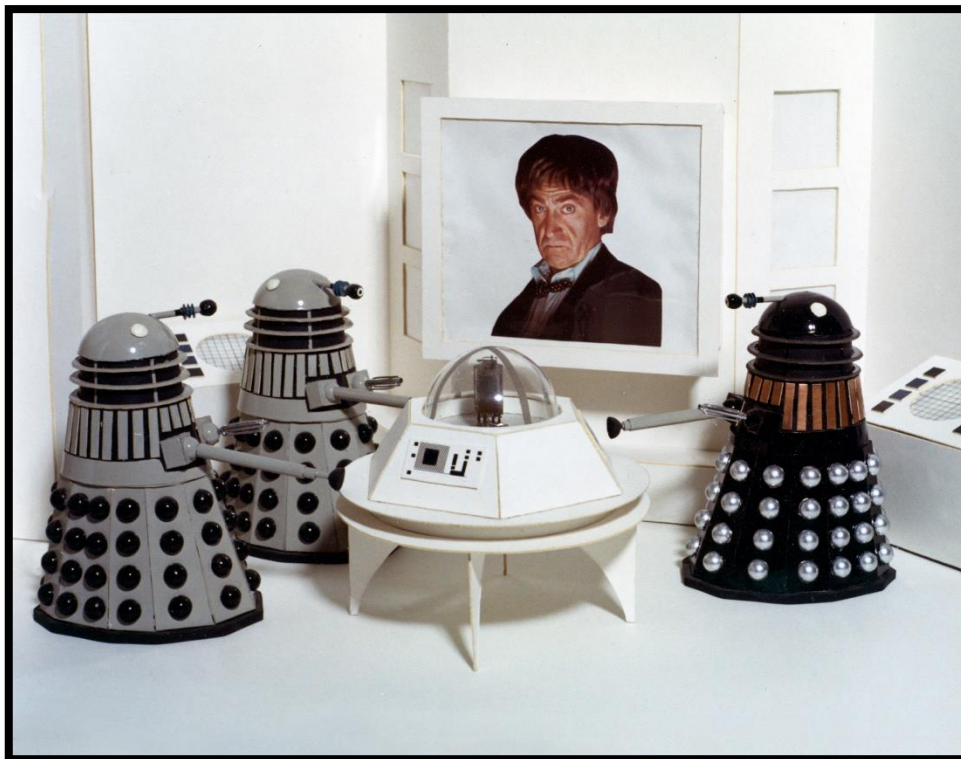
"I was invited to appear on the show, but I was too shy to do that. Anyway I think Peter and John did a great job showing them without me!

"Family and friends were pleased for me, particularly as I dreamt of maybe working in television and visual effects. That did not prove to be, as I went on to have a career in magazine publishing after art college.

"In 1975 I returned to the exhibition in Blackpool to see the models on display, and that was the last I saw of them. I heard that they were moving them to the Longleat exhibition, but I suspect that they probably ended up in a skip."

Like many things in the world of *Doctor Who* Jonathan's model making came full circle in 2017 when he was asked by Mike Tucker from The Model Unit to supply a 1:6 scale Newbery TARDIS for the DVD release of *Shada*.

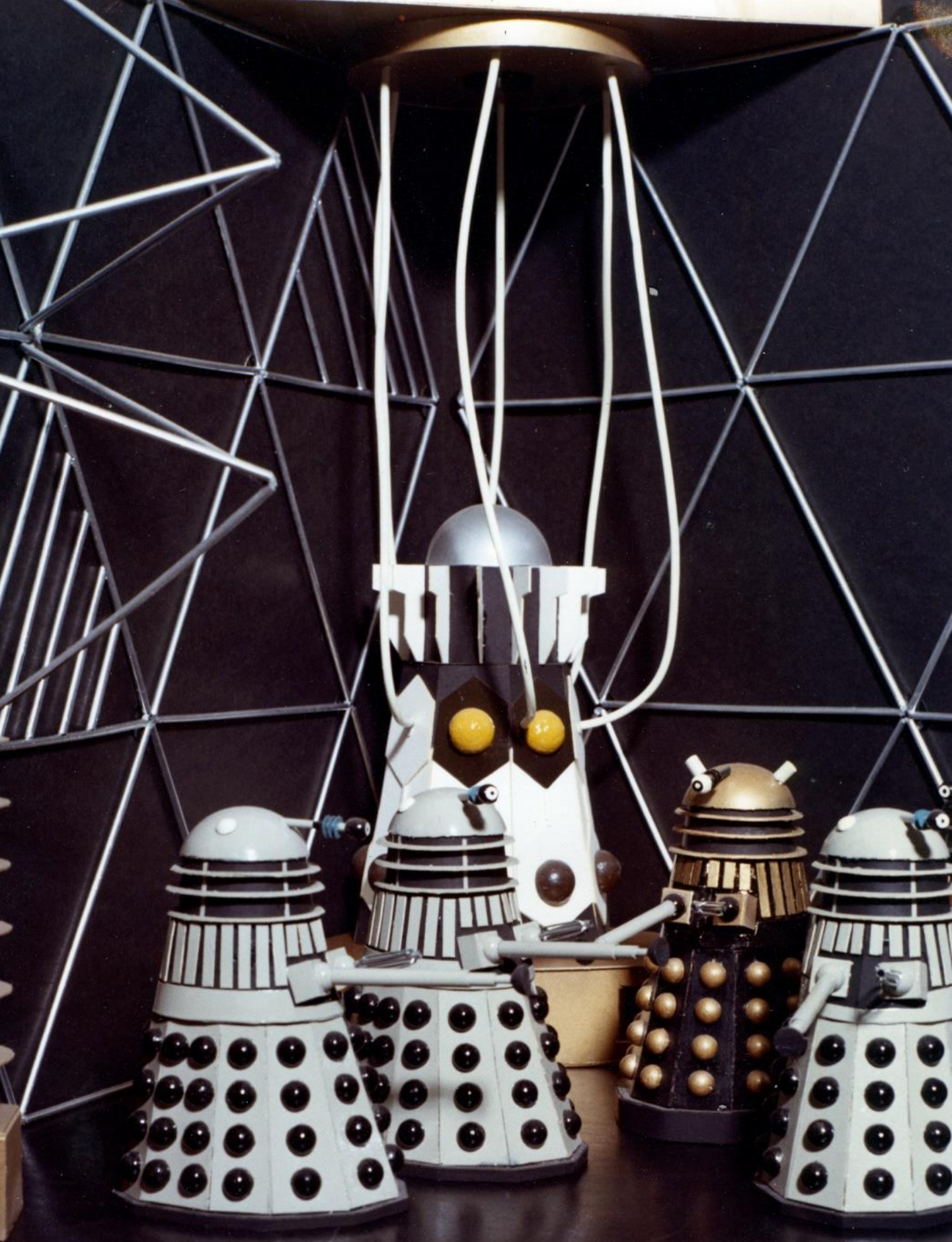




Previous page:
The Third Doctor's TARDIS in his U.N.I.T. laboratory. Left: The Dalek Control room. Jonathan utilised the plastic tops from a deodorant called 'US' to make the Dalek domes.
© Jonathan Sellers

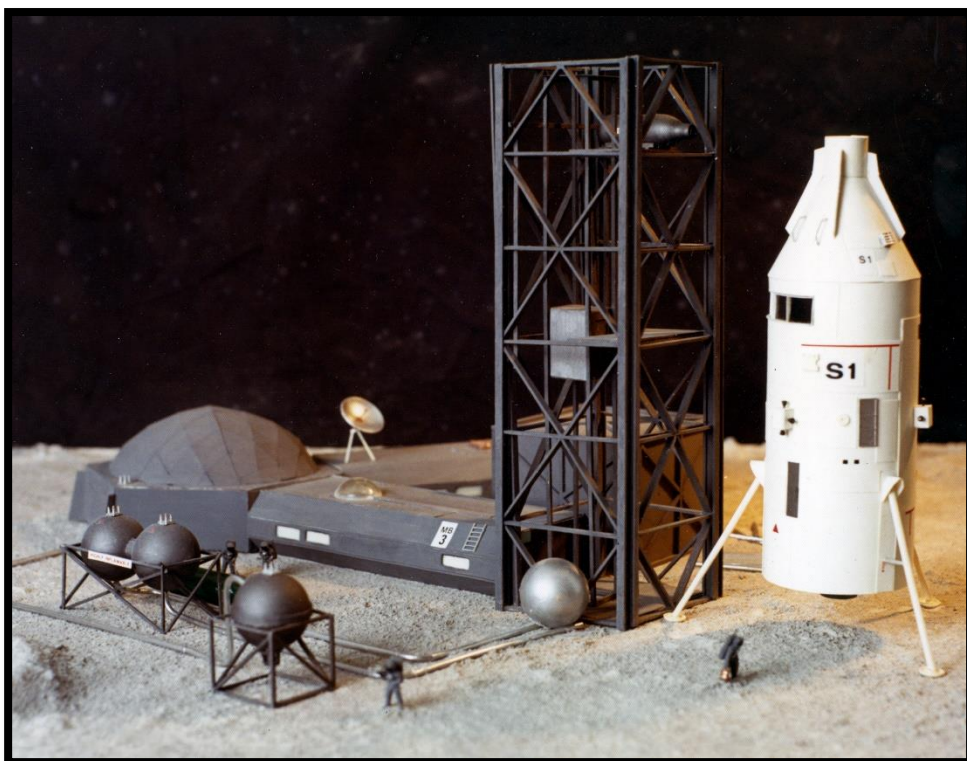


Right: The TARDIS console room. The Yeti was made from an old fur coat belonging to Jonathan's grandmother. © Jonathan Sellers

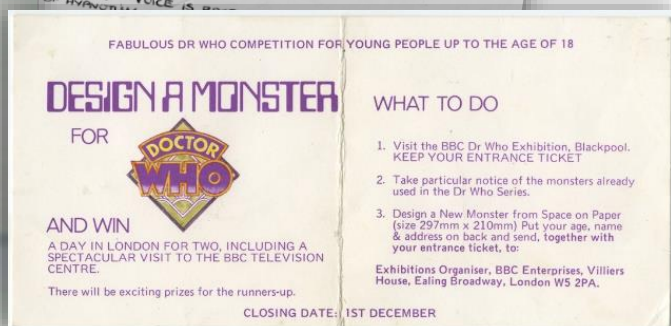
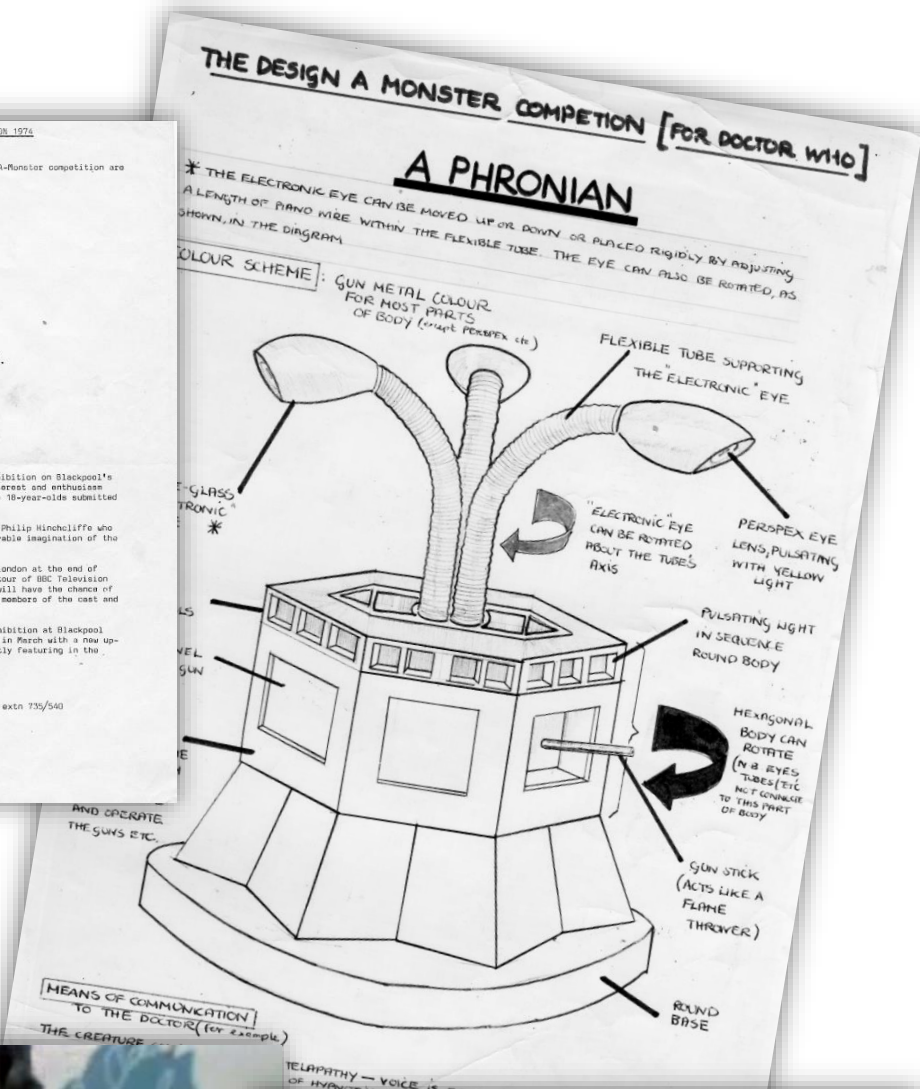
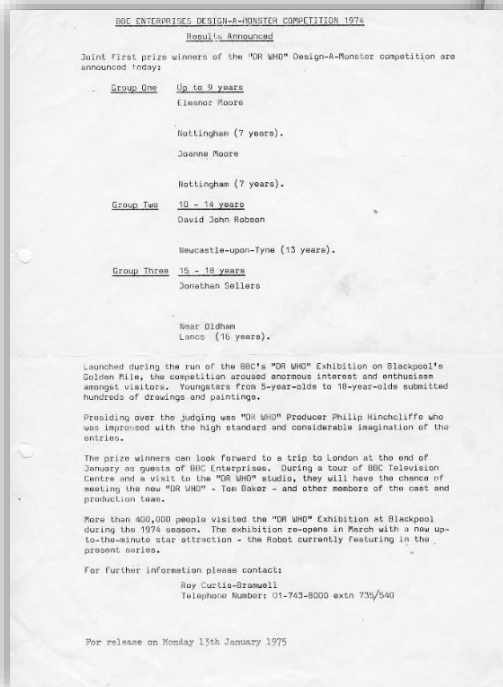




Previous page:
Dalek Emperor
and Daleks. Left:
The Queen
Spider and Eight
Legs from
Metebelis III.
© Jonathan
Sellers



Right: *Moonbase 3* model based
on the 1973
programme
created by
Doctor Who
producer Barry
Letts and script
editor Terrance
Dicks. ©
Jonathan Sellers



Clockwise (from top left): BBC Enterprises press release announcing the winners of the competition. Jonathan's winning design. An original Design A Monster slip available from Blackpool in 1974. Peter Purves with the Phronian model as it appeared on *Blue Peter* in 1975. All items courtesy of Jonathan Sellers.



The *Blue Peter* episode featuring Jonathan's models aired in March 1975, the evening before the Blackpool exhibition opened for its second season. It began with John Noakes being inserted into one of the model sets by the magic of colour separation overlay. John is seen being threatened by a 16cm Dalek "made out of card and polystyrene".

John and Peter Purves explained how the teenager from Denshaw near Oldham turned "junk into smashing scale models" beginning with the first one Jonathan made - the Zarbi. Most of the figures were made out of clay. Alpha Centauri's body was made from a toilet roll and the Metebelis III spiders' legs were made from garden wire.

The various sets were also shown including the cardboard TARDIS control room. The console controls being made from map pins. The *Moonbase 3* oxygen containers were made from ping pong balls. Viewers also learned the secret to Jonathan's model making - "never throw any bits away".

Photographs courtesy of Jonathan Sellers





Jonathan's 1:6
scale TARDIS
based on Barry
Newbery's design
made in 2017.



THE MODEL UNIT



The Complete Package

Alex Storer shares his memories of the Sevans Dalek kits

THE DALEKS ARE HERE!

In 1984, model-maker Stuart Evans released a self-assembly model kit for a one-fifth scale Dalek. It was the first of its kind and would fast become one of the most popular lines of *Doctor Who* merchandise in the 1980s and beyond.

Anybody visiting the original Blackpool exhibition towards the end of its tenure in the mid-1980s, would have seen the Sevans Models Dalek taking pride of place in one of the shop display cabinets.

Evans' fascination with the Daleks dated right back to him watching *The Daleks* in 1963. As a child, he was a keen modeller, constructing models of his own Daleks out of whatever materials he had to hand.

After seeing the "How to build a Dalek" feature in the *Radio Times Tenth Anniversary Special*, Evans' ambition at the time was to build a full-size Dalek. He visited the Longleat *Doctor Who* exhibition and persuaded the team there to let him measure up one of the Dalek props – however Evans soon realised that building a full-scale Dalek was becoming unfeasible, and he turned his attention to constructing a scaled down version instead.

Finding himself in a Civil Service job he disliked, Evans kept himself busy in his spare time by building his scale model Dalek, using components such as anorak toggles for the hemispheres and an MoD pen for the gun!

Stuart Evans took his prototype Dalek to the show's 20th Anniversary convention in Longleat, where he was ultimately put in touch with the BBC, who were impressed with his work, but were not quite willing to grant him a license to commercially produce model Dalek kits.

Right (from top): Sevans Dalek advert. How To Build A Dalek article from the *Radio Times Tenth Anniversary Special*. Stuart Evans' prototype.



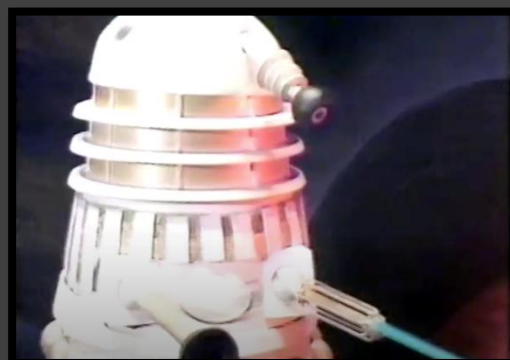
THE DALEKS ARE HERE!

However, Evans was undeterred and spent his time perfecting a new prototype and all the necessary tooling, thanks to the help of a local kit manufacturer. With a potential manufacturer on board and his newfound knowledge of putting a commercial kit together, Evans returned to BBC Enterprises, and impressed Chris Crouch and Brian Codd with his vision, and finally the official model-making license was granted – and Sevans Models was born.

The Daleks almost didn't make it into production – just days before release, Evans realised the Dalek shoulder measurements were incorrect and one of the contractors developed faults at their moulding plant. Meanwhile, the orders were flooding in, already exceeding 1,000. Evans had singlehandedly revived Dalekmania for the 1980s!

Evans appeared on *Blue Peter* in 1985, showcasing his Daleks. This included a short film – which still looks fantastic today – of Daleks trundling around a *Resurrection*-style industrial backstreet and exterminating each other! Evans had created a remote-control version, and for the film, Daleks which blasted compressed air from their guns. The moment of crowning glory came for Evans earlier that same year, when one of his Daleks was used on-screen in *Revelation of the Daleks*.

The Sevans range proved popular, but the complexity of the Dalek model proved to be an issue for many. In the late 1980s, Sevans announced a simplified Dalek kit, designed “even for those with limited modelling ability”. The range continued into the early 90s, with subsequent kits including a Movie Dalek, an Ice Warrior, a Cyberman, the Cyber Controller, K9 and two versions of Davros (Michael Wisher/Terry Molloy), who came with a detailed resin head.



Right (from top): Stuart Evans on *Blue Peter*. Dalek models against an industrial background. A Sevans Dalek as seen in *Resurrection of the Daleks*.

THE DALEKS ARE HERE!

I vividly recall the first time he saw an advert for the original Sevans Dalek – I would have been six years old. It was shortly after the broadcast of *Resurrection of the Daleks*, as I was flicking through the latest edition of *Doctor Who Magazine*. I turned the page and gazed in awe at the photo of a “foot tall” model Dalek, described as “the most accurate and detailed Dalek model ever produced”.

Below the photo was an order form, which I began to fill in with a green felt-tip pen, which bled all over the page, rendering the form useless... this was in addition to the fact I was blissfully unaware of the cost involved and that my parents would have to pay for it! But I still remember the feelings of thrill and excitement, as I saw this advert and photo of a completely lifelike Dalek. Even the name *Sevans* sounded somehow Daleky... it was the only thing I wanted.

Much pestering and impatience later, the huge and impossibly complex Sevans Dalek model kit arrived. I remember opening the box and staring in fascination at the various Daleky bits, appendages and sections as well as the large fold-out instruction sheet, complete with a tantalising photo of a destroyed Dalek model which you could also build, if desired.

Among the vac-formed sheets of various Dalek components were circuit boards, control panels and shiny silver mesh, for you to create your destroyed Dalek innards. However, I wanted an intact Dalek, so the arduous task of assembly fell to my dad, who slaved over the thing for several nights as I waited impatiently, unaware of what hard and intricate work was being undertaken. My poor dad who was having to meticulously cut out each and every section before carefully constructing and gluing the thing together. After that, he probably never wanted to see another Dalek!

DALEK INVASION!

THE MOST ACCURATE AND HIGHLY DETAILED DALEK MODEL EVER PRODUCED IN THE 21 YEAR HISTORY OF DOCTOR WHO, IS NOW AVAILABLE.....IN KIT FORM.

Fully researched, using measurements taken from the actual full-size machines, this large scale kit assembles into a truly authentic replica of one of the most enduring and popular Robots in the world.

The quality of design and finish may be judged from the photo... and the size!

The completed model stands OVER ONE FOOT (30cms) TALL!

FEATURES

- Movable Dome, Eyestick, Gun and extendable Arm
- Exact one-fifth scale, all parts reduced to identical proportions
- Detailed instruction sheet and full painting guide
- 2000 word History Of The Daleks included
- Modification and extra-detailing tips, how to make your Dalek move
- Interior Details for an “Exterminated” look
- Alternative simplified parts provided for younger, less experienced, modellers.

THOUGH THE PHOTO SHOWS A “RESURRECTION” DALEK, THE KIT MAY BE COMPLETED IN SEVERAL OF THE VARIANT FORMS SEEN ON TV FROM THE 60’S TO THE 80’S.

THE COMPLETE DALEK PACKAGE IS AVAILABLE NOW... FROM

SEVANS MODELS
DEPARTMENT (1)
P.O. BOX 34
TROWBRIDGE, WILTS. BA14 8XY

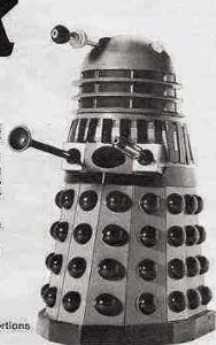
PRICES
UK: £11.95 including p&p
Ire: £13.95 sterling or £17.40 inc. p&p
OVERSEAS CUSTOMERS
This kit is only available in UK at the moment but should be obtainable in overseas markets in time for Christmas.
For Dealer information please send two International Reply Coupons.

PLEASE SEND CHEQUE OR POSTAL ORDER, PAYABLE TO “SEVANS MODELS” TO:
SEVANS MODELS
DEPARTMENT (1)
P.O. BOX 34,
TROWBRIDGE
WILTS BA14 8XY

NAME _____
ADDRESS _____
I enclose cheque, P.O. to value £ _____
for _____ Dalek kit/s.
PLEASE ALLOW 28 DAYS FOR DELIVERY

If you do not wish to cut magazine, please write out above details clearly on sheet of paper.

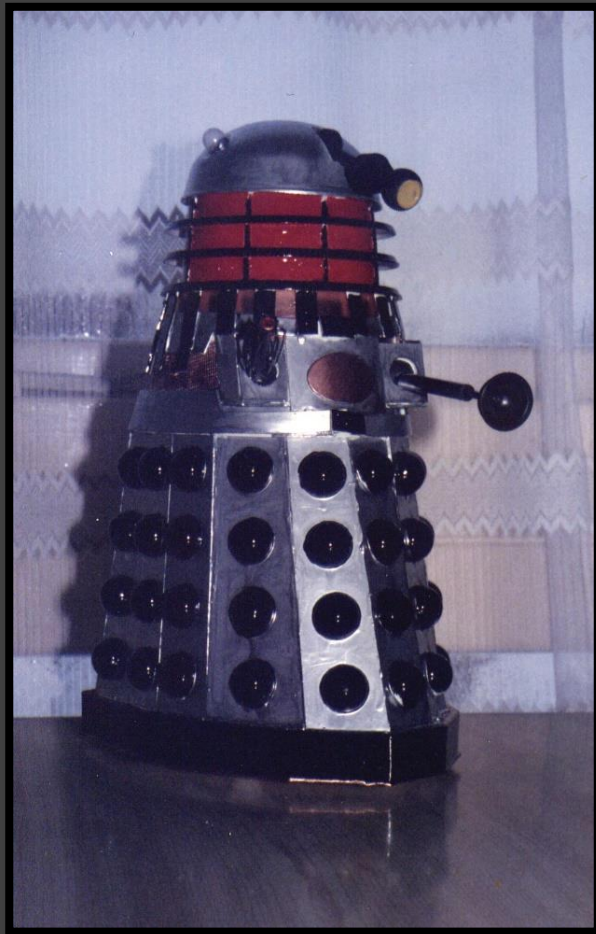
© COPYRIGHT TERRY NATION 1984. LICENSED BY BBC ENTERPRISES LTD.



Above: Sevans advert promising buyers “the most accurate and highly detailed Dalek model ever produced”. Below: Sevans Dalek components.



THE DALEKS ARE HERE!



Above: Alex's original Sevans Dalek.

The completed Dalek was eventually unveiled to me, and while the guns were the wrong way around and paintwork not at all right (I hadn't been consulted!), I was still delighted with the thing. I still remember the aroma of freshly applied Humbrol paint!

My foot-tall Dalek was big. Too big for me to do anything with, beyond than just look at it, which at six, was a little frustrating. Tragedy befell the model one day, when I accidentally knocked it off the lounge table, to my utmost horror. Luckily only the dome came off, but after that, the lights kept falling inside it.

In early 1985, My Dalek was also confiscated as punishment, which must have been something fairly major! But, with the announcement that the Daleks were about to return to our screens the following week, in *Revelation of the Daleks*, I was finally reunited with the model in time for the broadcast. My next encounter with the Daleks would be for real, when just a few months later I would visit the exhibition in Blackpool...

I eventually got a second Sevans Dalek and Davros in the early 90s, both of which, unlike my first Dalek, have just about survived the ravages of time.

Sevans Models have a unique place in the history of *Doctor Who* merchandise. At the time, they were the most accurate and detailed models produced to date, with all the modelling, tooling, artwork, research and photography done by Evans himself.

The box and publicity photography were excellent, comprising expertly built backdrops, professionally lit and photographed to present the finished models at their very best – it's fair to say that no subsequent *Doctor Who* models or toys have ever come close to being as well presented and evocative as the Sevans range.

Today, we are spoilt for choice. Over the last decade alone, there have been hundreds of highly detailed and accurate toys from the likes of Character Options and the vast range of resin models from Eaglemoss. Yet none of this has quite the same effect as when Stuart Evans' models first appeared. Back then, there simply was nothing like it.



Dalek Dreams

Alex Storer recalls his childhood longing for Daleks and the arrival of the Dapol range



“Growing up in the early 80s indeed meant that I was one of those lucky kids able to revel in delight at the original *Star Wars* toys and in the years that followed, fantastic figures and playsets which tied-in with *Masters of the Universe* and *Thundercats*. However, all I really wanted, was a toy Dalek.

“Already an avid *Who* viewer at a young age, by the time *Resurrection* hit our screens, I was Dalek obsessed. I wanted – no, *needed* – my own Dalek. But back then, they just didn’t exist – no Daleks could be seen in any toy shop. Stock of the 1970s Palitoy talking Dalek was long gone and quite simply, nobody was making *Doctor Who* toys.

“My dad did his best to satisfy my longing by making me a (sort of) Dalek out of fiberglass, painted, with three different size screws positioned as the appendages. While it was less Dalek-like than I’d hoped, it meant a lot to me – and I loved the smell of the fiberglass (somehow it felt right that this is how a Dalek should smell!).

“Despite persuading my parents to buy me a SEVANS model Dalek, and later finding an old Palitoy talking Dalek (which still talked) in the school jumble sale, my longing remained unfulfilled. I still remember drooling over all the photographs of 1960s Dalek toys and merchandise in the 1984 *Doctor Who Magazine Summer Special*.

“Not long after Season 24 had aired, I remember leafing through *Doctor Who Magazine* and stopping in my tracks when I saw an advert for a new range of toys from a company called “Dapol”. The black and white advert showed the Seventh Doctor, Mel, a Tetrap and a Dalek. They looked fantastic!

“Costing £2.99 each, I had to be patient with my demands. The first figures my parents bought for me were Mel and a Tetrap. I still remember the thrill of them arriving in the post; opening the parcel to see the current *Doctor Who* logo emblazoned on the packaging and the figure inside waiting to start their adventures in time and space (or my bedroom).



"I had enjoyed *Time and the Rani* (somebody had to), so it was really exciting to have these new toys which tied-in with the current series. Eventually my fully articulated Sylvester McCoy figure arrived – I finally had my own TARDIS crew. There was just one thing missing...

"I remember gazing for hours at the Dalek featured in the Dapol adverts in DWM. The Dalek toys were finally announced in time for Christmas, but that wait felt eternal. I was promised several Daleks for Christmas, but with their release coming just after *Remembrance of the Daleks* had aired, it was obvious to my parents I wouldn't be able to wait another couple of months, so I was allowed one of the Daleks early.

"They say good things come to those who wait, and I had certainly waited for a Dalek long enough. I finally had a Dalek. Presented in contemporary white and gold *Imperial* livery, I couldn't wait to get it out of the packaging and experience the special pull-back action for real!

"From that moment on, me and the Dalek would be inseparable. Unfortunately, this meant that in no time at all the gold paint was coming off on to my fingertips.

"With the release of K9 and a model TARDIS – complete with flashing light and walls that deconstructed into the console room interior – all my other toys were cast aside, as I was finally able to create my own *Doctor Who* worlds and adventures. They even went on holiday to Blackpool with me, though materialising my TARDIS on the grassy verges of the campsite didn't make up for the absence of the *Doctor Who* exhibition.



Above: The Dapol white and gold *Imperial* livery Dalek. Below: The Dapol 25th Anniversary Play Set included the TARDIS walls and console plus Ace, Seventh Doctor and K9 figures.

Photographs © Alex Storer



"The 25th Anniversary Play Set would be my main Christmas present. It came with another K9, this time in green (which I actually quite liked!) and best of all was the battery-powered console with flashing lights and animated time rotor. There had been some unrest about the fact it was only five-sided rather than the accurate six, but I loved it all the same.

"Over the next year, I would get a (two-armed) Davros, Cybermen, Ice Warriors, Ace and the fourth Doctor. But as we entered a new decade, my interests began to change. The show on television had ended and with the increasing number of old *Doctor Who* stories coming to BBC Video, I found myself watching more *Doctor Who* than playing it. And as a twelve-year-old, when it came to games, this now meant computer games, on my new Commodore Amiga A500.

"I can still remember the moment when I realised that I had become too old for toys. As usual, one weekend, I had set up various scenes and landscapes across my bedroom and got all my Dapol figures out, ready to embark on an afternoon-long adventure. Then suddenly, I felt a bit silly and self-conscious. What was I doing?! In that moment, the magic had gone. I packed everything back up and returned to my computer.

"After that, I left *Doctor Who* behind for many years, as I grew up and discovered other interests during those formative teenage years although I have never forgotten the thrill of those first Dapol figures arriving, and the many hours of fun and delight they brought a young boy.

"Fast forward to the year 2000 and the return of my passion for all things *Who* – the news came that Product Enterprise had acquired the license to produce a new range of Dalek models... Did I say I was too old for toys?



Above: The Dapol range included a number of adversaries including Tetrap, Ice Warrior and *Earthshock* Cyberman. Below: The Fourth Doctor Dapol figure at the controls of the TARDIS console. Photographs © Alex Storer





The Celestial Toymaker

A look back at the Dapol years – at the time, the most extensive range of *Doctor Who* toys ever produced

By 1988, *Doctor Who* had been through a number of changes both on-screen and off, and narrowly escaped cancellation in 1986. During this uncertain period, any toy manufacturer may have been hesitant about taking on the license of a show in trouble.

Dapol however, were in luck. Regardless of the problems the show was facing, *Doctor Who* already had one of the most loyal and enthusiastic fanbases out there, ready to eagerly pounce on whatever new merchandise came out.

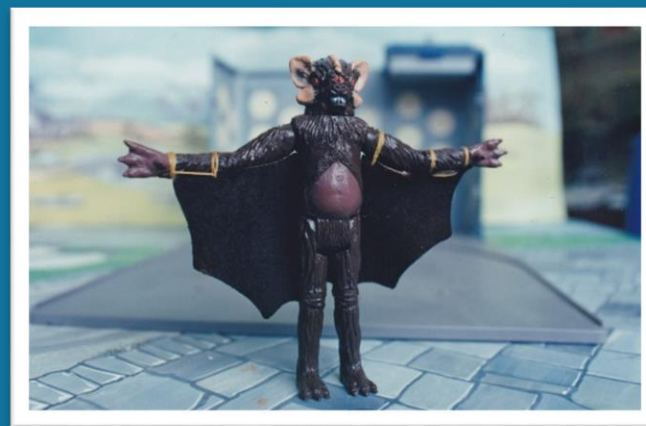
Back then there was already a plethora of stuff available, ranging from holographic art cards to books, LPs, the SEVANS model kits and the Citadel Miniatures range. But there was a large gap in the market – action figures.

Toy franchises were all the rage by the mid-80s – *Action Force*, *M.A.S.K.*, *Masters of the Universe*, *Z.O.I.D.S.*, *Secret Wars* and *Thundercats* were just a few of the contenders. These clearly set the standard for action figures, so as far as producing anything for *Doctor Who* was concerned, and Dapol would have high expectations to meet. Dapol founder David Boyle clearly took advantage of this gap in the market, and his passion for *Doctor Who* would drive the range forward over the following decade.

The first wave of figures was particularly exciting. Not only were the Dapol toys the first *Doctor Who* action figures of the 1980s, but they would be the first full range of figures in the show's history. Starting in June 1988, the first wave followed in the footsteps of *Time and the Rani*, and saw the release of Mel, a Tetrap (complete with leather wings) and the Doctor himself.



Above: The Seventh Doctor and 'blue' Mel. Below: Tetrap complete with leather wings. Photographs courtesy of Julie Whitfield



The Mel figure bore as decent a likeness to Bonnie Langford as any action figure could, and was initially released with a pink blouse, as per her costume in the story, later to be available in blue, in a nod to Mel's *Paradise Towers* outfit. The Tetrap figure was marvellously sculpted with lovely detail on the face in particular.



Courtesy of Julie Whitfield

"Then of course, there was the good Doctor, modelled on Sylvester McCoy. Dapol captured his likeness quite well, and his figure came sporting the infamous question mark pullover plus McCoy's distinctive detachable question mark umbrella. The only flaw was the green trousers – not only were they the wrong colour, but they lacked the tartan pattern, and nor did the scarf feature any paisley detailing. But despite the absence of McCoy's Scottish heritage, the figure still looked great and would later be re-issued sporting a brown jacket, as per the Doctor's on-screen costume change by season 26.

"No Doctor was complete without his TARDIS, and this model was one of Dapol's very best. Not only did it come with a battery-powered blue flashing light, but you could take it to pieces to transform into your own console room set since the interior of each of the two halves was decorated with the famous roundels.

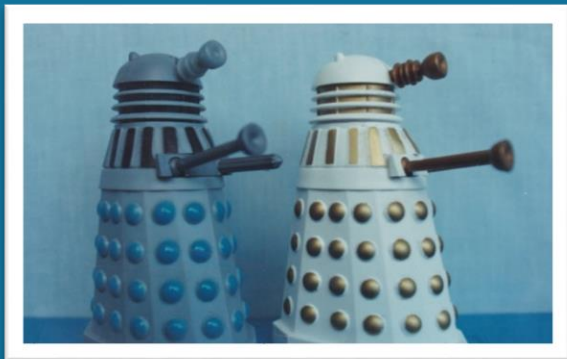
"K9 also joined the team – although paired with a Doctor and companion long after his own time in the show, with his pull-back motorised action, nodding head and wagging tail, he was a fine addition. Unfortunately, he was initially produced in green due to a poor-quality reference photo, though a proper grey version would eventually be released.



Photographs courtesy of Julie Whitfield



DAPOL DELIGHTS



Courtesy of Julie Whitfield



Photograph courtesy of Julie Whitfield

“Then of course, we have the Daleks – arguably Dapol’s most successful figure and a range which collectors still revel over today. Despite the classic silver/black look as seen in early advertisements, the first Daleks to be released were the white and gold Imperial Dalek and the Renegade leader in black and silver livery, hot on the heels of *Remembrance of the Daleks*.

“Fans were also treated to Dalek variants in black and gold, grey and black with blue hemispheres, red and black and red and silver. Each Dalek came with motorised action, moveable parts and a fully swivelling dome. The keen collectors would also note of slight differences in the moulding of the Dalek appendages and different colour base units.

“Dapol’s first wave culminated with the release of the 25th Anniversary playset, comprising the seventh Doctor, Mel, a Tetrap, the TARDIS, the green K9 and five-sided console – now you could finally build your own console room, with illuminated screens and red glowing Time Rotor with rise-and-fall action.

“The Dapol range outlived the series itself, continuing long into the 1990s, where their expanded range included Davros (initially with two arms, later one-handed!), the third and fourth Doctors, Ace, Cybermen, Ice Warriors, Sea Devils, Silurians, Sontarans, The Melkur, The Master and the Time Lords. The Daleks range also came in all manner of colours and commemorative finishes, including the long-awaited grey and black variant, a gift set of 1960s Daleks with various appendages and a transparent ‘transmat’ Dalek.



Courtesy of Julie Whitfield



"One of Dapol's crowning glories however, was their reproduction of the 1960s Marx Dalek toys. Dapol had obtained the original Marx moulds, and the resulting replicas were excellent – new life was breathed into the original Dalek toy, and their version came in a range of colours including silver, black, red and white.

"The Dapol factory also became an integral part of David Boyle's *Doctor Who Experience* in Llangollen, whereby fans could see the production lines and even build their own Dalek. Looking back today on those early Dapol figures in particular, you can only admire David Boyle's ambition for the range.

"David's partner Julie has kindly allowed *Blackpool Revisited* use of some previously unseen publicity photographs, showing many of their best figures in their original glory – including a prototype Whomobile – reminding us how the Dapol range was one of the many things keeping the show alive during those long years when the show was off-air."

Above: Dapol reproduced the 1960s Marx Dalek toys. Below: The company also created a prototype of the Whomobile which never went into production. *Courtesy of Julie Whitfield*



8. Driving The Doctor



The One That Got Away

The Alien that would have been a perfect exhibition piece



Jon Pertwee's love of all things speed has been well documented over the years. His personal collection of boats, motorbikes and cars was the envy of many and his appearances at public events around the country was often enhanced by his choice of transport. The most unusual item in his collection must have been the 'Whomobile'.

In January 1973 Pertwee travelled to the Midlands to officially open a Ford dealership. At the same event was a custom T-bucket car built by Nottingham Drag and Custom Club chairman, Peter Farries. On seeing this black and green, chrome-infested creation, Pertwee asked Farries to design "a super, out-of-space car that looks as though it goes under the water, in it, on it, in the air, everything". Farries produced a sketch that ended up being very close to the final product.

A month later *Parade Motoring* magazine reported that "a team of highly skilled motoring craftsmen is working round the clock to finish what is probably the world's most advanced car" with the promise that the final result would be revealed at the upcoming Custom Car Show in London.

Once completed, Pertwee took great pleasure in driving the eye-catching, flying saucer shaped contraption to rehearsals at Acton and on one occasion he showed it to *Doctor Who* producer Barry Letts who was keen to use it in the series as an alternative to Bessie. Although it is referred to as the 'Whomobile' this name was never used on screen. Behind the scenes it was referred to as 'Alien'.

The car made its first television appearance on the 5th November 1973 episode of *Blue Peter* when Pertwee showed off its features to a bemused Peter Purves.

Mechanics work round the clock for Dr Who



By John Stanley

PARADE REVEALS THE SECRET PLANS FOR JON PERTWEE'S CAR OF THE FUTURE

A TEAM of highly skilled motoring craftsmen is working round the clock to finish what is probably the world's most advanced car. The men are at the leading custom car firm, P.C.F. Motors, at Nottingham.

Their task—to design and build a car of the future for a man who lives much of his time in the future—Jon Pertwee otherwise BBC television's Dr. Who.

Jon Pertwee is really quite expert at mechanics and a keen sportsman. He has represented Britain in power boat racing, has raced cars, competed in hill climbs and taken part in motorcycle events.

Jon keeps a jet-powered speedboat, a trials bike and a Lancia sports car at his London home.

Jon spends a lot of his free time opening functions around the country. He felt he should arrive at them in something that would please the thousands of children who flock to see him whenever he appears.

So he commissioned P.C.F. Motors at Nottingham to design a small space car large enough to accept comfortably Jon's large frame and able to be driven on the road legally.

It had, however, to look as little

as possible like a conventional car and be crammed with extras.

These drawings are the design sheets which gave birth to this car. The exact details remain a secret until the opening of the Custom Car Show in London at the end of this month.

But Motoring Parade can reveal exclusively that this car will be built around a basic beam chassis in steel and the car will be powered by a Hillman Imp unit.

The machine will in fact run on three wheels (with the single front wheel) steering through a column like an aircraft's. The suspension is from Standard Triumph and the two handbuilt seats will be like reclining leather sun beds.

The control panels are still being worked on, but the finished job will look pretty much like a space machine although a speedo and fuel gauge will be included with the telephones, flashing panels and switch gear.

The body itself will be fibre glass and looks rather like a flying saucer. The top section will hinge back to let people in. And though it is designed as an open car a roof cover is being made.



Above: *Parade Motoring* magazine featured an article about the building of *Alien* in its publication in February 1973 which included Peter Farries' original sketch. Courtesy Christopher Hill

Fans would have to wait until February the following year to see the vehicle in action on screen as the Third Doctor fought an invasion of dinosaurs. It's second appearance came in the second part of *Planet of the Spiders* which aired in May 1974 just weeks after the Blackpool Exhibition first opened.



WHOOSH! IT'S DR. WHO

This is actor Jon Pertwee in his new car. As he plays Dr. Who the time travelling scientist on television, it's only appropriate, really, that the vehicle should look like something from outer Space. The car, made for Jon's personal use will also be seen in the EBC series. It has a basic Imp engine, but can do over 100 m.p.h. and is equipped with a computer. It has a TV set

DH:73-7758-18A

24th September 1973



Top: Newark South Notts Advertiser photograph of the freshly built Whomobile taken in 1973. Bottom left: 1974 Chrysler promotional postcard featuring the Whomobile. Both courtesy of Christopher Hill Bottom right: The Whomobile prototype advertised in a Corgi reference book. Courtesy Ronald Binnie.

the Alien

underneath that beautiful glass, and moulded in two pieces and which took three months and six hundred weight of plaster to complete, is a four-inch box in fact about nine inches. The saucer is 14½ long, 7½ wide, and the tops of the 'wings' are five feet off the deck. It sits over a four' higher than the top of the cockpit. The screen and surround when we saw the machine were rushed jobs for the TV series, but by now would have been replaced by a proper aircraft-type sliding roof.

Series and Co decided on a three-wheeler—the first they've ever built—in order to achieve the really round

for his own publicity purposes—and the saucer will hopefully be one of the myriad attractions at all three Custom Car Shows along with some of Pete's other creations, so don't miss them. You might even be able to talk Pete into building something equally unbelievable for you, if you have enough greenbacks and the nerve to set yourself apart from your fellow men. PD



A close-up photograph of a car's side mirror and window frame. The mirror is mounted on a black frame, and the window is visible in the background. The car's body is a dark color, possibly black or dark blue.



BERGER REFINISHER

Published by Berger Paints at Chadwell Heath



Whose car is this?



You need 'space' to park this car!

METALLIC JEWEL FINISH FOR DR WHO CAR—Recently completed for the Dr Who television series is a custom built car, nicknamed the "Alien." A three-wheeled vehicle, the glass fibre body is coated in a sparkling metallic jewel finish from Berger Paints, and is powered by an 875 cc Sports Imp engine.

Shaped to resemble a flying saucer, the

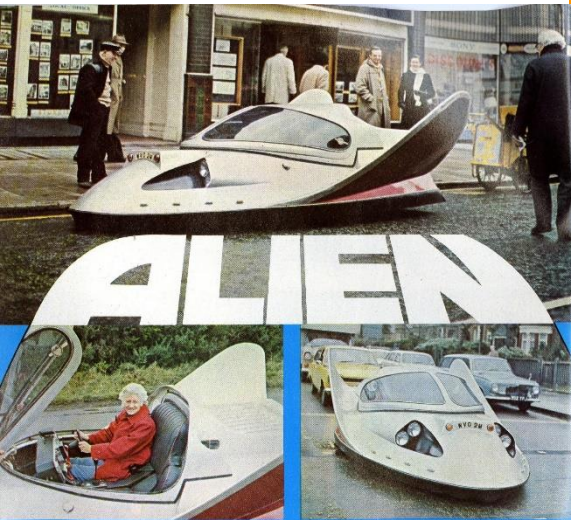
Both custom-built cars were driven by Peter and a colleague from Nottingham to Henegate for exhibition at the Sugar Paints Decorative Sales Conference in December. As can be imagined, their passage along the motorways and through

**SAFETY AWARDS FOR
BERGER DRIVERS**
Twenty-one drivers from Berger

Points Dagenham factory received ROSPA Safe Driving Awards at the end of 1973. Between them, they have achieved the splendid total of 118 years driving — free of accidents.

DO YOU HAVE DR WHO'S NUMBER?

Television actor, Jon Pertwee, wants help from Parade readers



OUT OF THIS WORLD

[illegible]

Clockwise from left:

Hot Car magazine, June 1974

Headline from *Parade* magazine
12th May 1973.

Custom Car magazine, December 1973

Berger Refinisher 1974
published by Berger paints

Listing for the second part of *Planet of the Spiders* from the 11th – 17th May 1974 issue of *Radio Times*.

All times courtesy of Christopher Hill

5.40 *Colour*

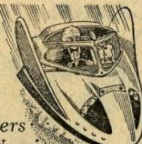
Dr Who

starring
Jon Pertwee
in
Planet of the Spiders

A six-part story by
ROBERT SLOMAN
Part 2

The Doctor moves nearer the centre of the web – but his enemies stay one incredible jump ahead!

Sarah Jane.....**ELISABETH SLADEN**
Mike Yates.....**RICHARD FRANKLIN**
Lupton.....**JOHN DEARTH**
Keaver.....**ANDREW STAINES**
Barnes.....**CHRISTOPHER BURGESS**
Land.....**CARL FORGIONE**
Moss.....**TERENCE LODGE**
Brigadier.....**NICHOLAS COURTNEY**
Dr Who.....**JON PERTWEE**
Sergeant Benton.....**JOHN LEVENE**
Tommy.....**JOHN KANE**
Cho-je.....**KEVIN LINDSAY**
Soldier.....**PAT GORMAN**
Spider voice.....**YSANNE CHURCHMAN**
Policeman.....**CHUBBY OATES**
Man with boat.....**TERRY WALSH**
Hopkins.....**MICHAEL PINDER**



Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer ROCHELLE SELWYN
Director BARRY LETTS
The Dr Who RADIO TIMES SPECIAL
68 full colour, action-packed
pages - is on sale now, price
50p, from newsagents

The fact that it never appeared at Blackpool is largely down to the fact that it belonged to Pertwee, rather than the BBC. He retained possession of it until almost the end of his life.

Let's just take a moment to imagine it had been on display. What an incredible exhibit it would have been. The logistics of getting it underground, of course, would have provided the exhibition organisers with a major headache but imagine if it had spent sunny days beside Bessie on Chapel Street. This very publication would now be filled with pages of photographs capturing hundreds of young fans marvelling at the opportunity to stand beside (and maybe even sitting inside) the Doctor's Supercar.

One of those fans (now all grown up) might have been Scott W. Goodman. 'Scotty', as he is known to his friends, bears a striking resemblance to Pertwee, even more so when he is fully dressed up in his Third Doctor outfit.

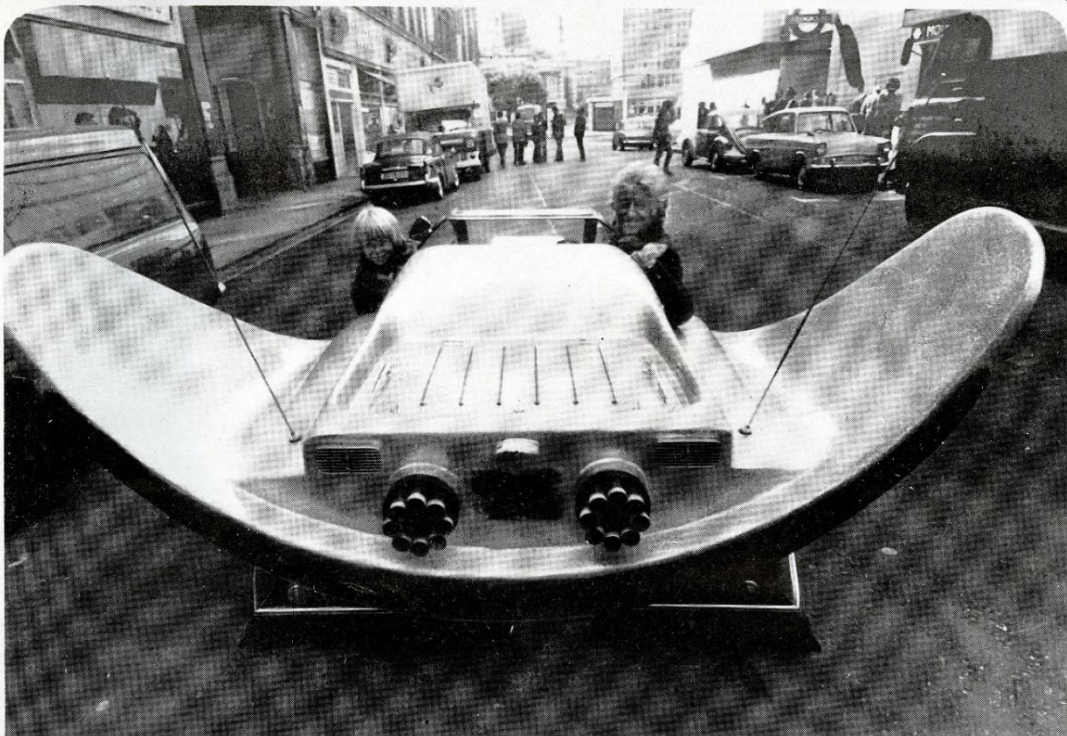
A few years ago Scotty attended the Small Space show in Milton Keynes, organised by Mat Irvine. The event took place in a small village called Hanslope and according to Scotty it was "a great day out. Small and relaxed and immense fun." I imagine most of that fun was caused by the presence of a certain piece of *Doctor Who* memorabilia.

'Alien' is now privately owned but occasionally appears on show in public. Seeing this almost fifty year old vehicle in all its splendour was a dream come true for Scotty and the photographs of the pair together cannot fail to produce a nostalgic rush in even the most hardened of hearts. What is most surprising is the condition that the vehicle has been kept in. The familiar paintwork looks as good now as it did almost fifty years ago. The interior gadgets have also survived the passage of time.



Above: Ticket and Polaroid of 'Scotty' at the Longleat Celebration in 1983 posing with a few recognisable props including a Marshman, Mandrel and Davros. Below: Scott pictured with his hero Jon Pertwee at Longleat. *Courtesy of Scott W. Goodman.*





Dr. Who — silver-haired actor Jon Pertwee — and his son Sean, “grow wings” as they take a space age spin in the car that took London by surprise, even though it is appropriate that it should look as if it came from outer space.

DR. WHO'S SPACE-AGE CAR

IT'S enough to make the Daleks surrender. What chance could they have of exterminating Dr. Who when he can speed away in his new Space Age vehicle?

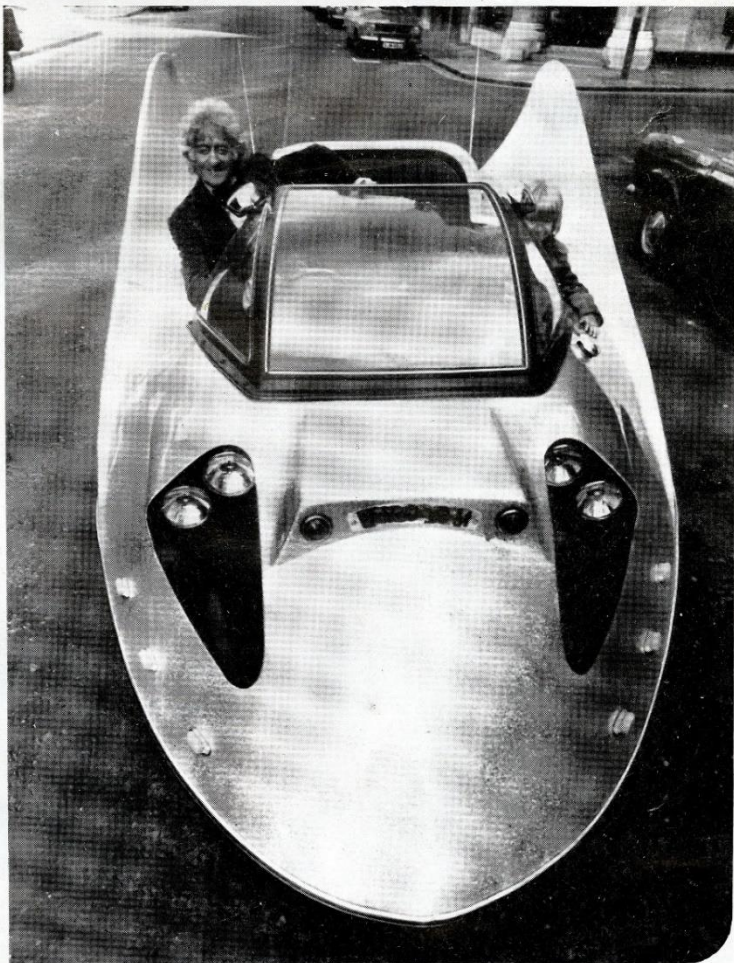
This gleaming vehicle, of course, puts him light years ahead of everyone else. It will probably still be raising rush hour eyebrows in 2000 AD.

It looks like a mini hovercraft, but, in fact, is a three-wheeler — a silver, red winged 100-mile-an-hour speedster complete with three channel TV, computer and radio phone. And a 1,300 c.c. engine. It's a one off job made for TV's intrepid time traveller.

So Dr. Who — silver-haired actor Pertwee tried it out with his son Sean, 9, while filming in East London. While young fans watched in awe, Jon said: “I will use it in one episode of Dr. Who, but its main job will be as a fun car.”

Police gave the car suspicious looks, but walked off satisfied when they saw the tax disc.

Jon Pertwee forsakes the TV set in his new car to give onlookers a chance to admire the superb streamlining of the nose of the car that is a one-off job — just for him.





Spot the difference! Above left: Jon Pertwee in the Whomobile in a photograph that appeared in the 1974 *Doctor Who* Holiday Special. Above right: 'Scotty' Goodman recreates the image five decades later. Below: Jon Pertwee sits casually in *Alien* on a 1970s high street. *Courtesy Ronald Binnie.*

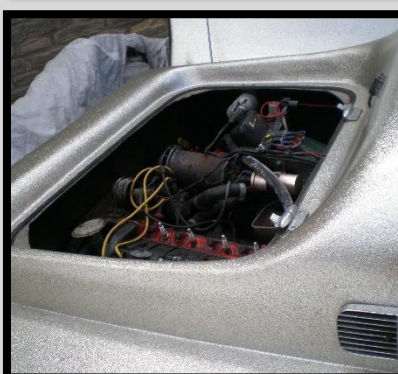




Above: In March 1974 John Porter's mum took photographs of Jon Pertwee as he made a public appearance at the Co-Op Superstore in Glenfield, Leicester. Sitting alongside him in *Alien* was Miss Great Britain 1973, Gay Spink. *Courtesy John Porter*



This page: An older Jon Pertwee is reunited with *Alien*. Courtesy Ronald Binnie



ALIEN FACTS

Length:

14 foot (4.2 metres)

Width:

7 foot (2.1 metres)

Weight:

Fourteen hundred weight.

Body:

Moulded fibre glass with eight-inch deep rubber skirt.

Paint work:

Silver and red Bergacryl metal flake paint with twenty coats of lacquer.

Chassis:

Anchor-shaped four-inch box section.

Floorpan:

Sheet steel.

Engine:

975cc Chrysler Imp Sports unit.

Top speed:

100 mph

Front wheel:

Mini with Firestone radial tyre.

Rear wheels:

Imp with Firestone radial tyres.

Headlights:

Four Lucas Silver Sabre spots.

Front suspension:

Bond Bug.

Rear suspension:

Imp.

Track and tie-rod ends:

Modified Ford.

Steering:

Reliant.

Interior upholstery:

Air-vented black vinyl.

Console:

Metal, wood and plastic covered in plain black vinyl trim.

Registration number:

WVO 2M

Classification:

Invalid tricycle.





The Other Bessie

David Boyle's replica roadster Maginty

Courtesy Julie Whitfield



***Bessie*, the Doctor's Edwardian roadster, made its debut in the first episode of *The Silurians* which aired on 31st January 1970. It last appeared officially on screen in the Children In Need special *Dimensions In Time*, made for the show's 30th anniversary. From the mid 1970s until 1985 it spent most of its life outside the *Doctor Who* exhibition in Blackpool.**

When the venue closed, the *Bessie* prop was taken to America as part of the *Doctor Who* USA Tour, organised by the BBC Exhibitions team. The tour began in Washington and ran from 1986 to 1987.

When David Boyle opened the *Doctor Who* Experience in Llangollen in 1995 visitors could be forgiven for thinking they were seeing the original *Bessie* prop. Parked outside in most weathers was a bright yellow roadster that greeted visitors on their arrival. In fact the real *Bessie* was kept dry and safe inside.

So what exactly was this mechanical clone?

Above: David Boyle's Maginty proudly guards the entrance to the *Doctor Who* Museum in Blackpool in the opening year of 2004.

Photograph © David Snelson

The answer is 'Maginty', an accurately built replica of the Doctor's trusty motor. David Boyle acquired the car in 1988 and it was rebuilt at Llangollen Motor Museum in the same year.

During his time at the Experience David displayed the car and used it in a number of promotional events. Over the years Maginty became as much a part of the exhibition as the genuine exhibits inside.

When Llangollen closed in 2003 the car was put into storage until David opened his *Doctor Who* Museum the following year. From 2004 – 2009, Maginty once again became an enticing curiosity that drew attention from passing holidaymakers and regular visitors. For the last decade she has continued to be a familiar sight in Lytham and the surrounding area.



Above: Maginty at various stages of the restoration process which was carried out at Llangollen Motor Museum in 1988. *Photographs courtesy of Julie Whitfield*



Above: An almost fully restored Maginty. *Photograph courtesy of Julie Whitfield*
 Right: John Collier and his brother-in-law Marc standing by Maginty outside the *Doctor Who* Experience in August 1998. *Photograph © John Collier*
 Below: Maginty became as popular as some of the original items that were on display at Llangollen.







SPOT THE DIFFERENCE

Left: Bessie outside the original exhibition. Photograph © Kevin Taylor Above: Maginty outside the Blackpool Museum. Photograph © John Collier Bottom left: Bessie in 1985. Photograph © Derek Handley Bottom right: Maginty in 2007. Photograph © Paul Rowley



John Whitehouse first encountered Maginty at the Llangollen *Doctor Who* Experience but he never could have predicted what was in store 21 years later. "After becoming frequent visitors, my partner of the time and I ended up volunteering as tour guides for a few months over the late summer of 2000. Whilst neither of us ever managed to actually drive Maginty we were seen in it a few times. Me holding on to my hat for dear life and her trying not to lose the Timelord headdress. It took us to the Eistedfordd on a blistering hot day, the Welsh hills on a less than blistering hot day and chatting to bemused passers by sitting in a traffic jam. Our duties often ended with pushing it back into the container it lived in as it refused to restart to drive in!

"On one memorable occasion we were dispatched to rescue it after it died and point blank refused to restart. We were a strange sight towing it with a Vauxhall Nova with its driver desperately hoping we didn't all have to brake sharply. Whilst we weren't directly involved in any of the event days, Maginty was a suitable substitute for Bessie on many occasions.

"Time moved on and I next encountered Maginty on the Central Promenade when at the Blackpool museum. I always stopped to say hello to her when passing by and she was always visible overnight in the shop as there were not so many shutters then. Sadly one day Maginty was no longer there as the exhibition had closed. I didn't expect to see the 'not quite Bessie' again.

"Then in 2019 I saw a photograph on Facebook of Maginty and David. I was in the midst of organising a Heritage Tram depot open day at the time so contacted Julie Whitfield, the car's current custodian, asking if we could loan it for the day.



"I very quickly learnt to drive it, and true to its reputation on the journey to the depot it decided to roll over and die at a set of busy traffic lights. I duly called the AA and explained that there were no warning lights on the dashboard. I lost count of the number of people slowing down and shouting comments about Daleks whilst my other half was waving cars around us doing his best Windy Miller impression. It showed just how Maginty rekindled those long ago memories of *Doctor Who*. The AA duly showed up and the bemused mechanic told me he had been out to the car before. Not only that but he'd worked in the depot we were heading to!

"During the course of the open day Julie brought David to see his beloved Maginty once more. He was profoundly disabled but in good spirits. He clearly enjoyed seeing her out and being enjoyed again. This was especially poignant as David passed shortly after. I'm pleased to say that we became friends with Julie and were able to give our nephews a ride (above). There are plenty more adventures planned with me and its other drivers at the wheel, carrying on David's work and keeping our little bit of *Doctor Who* history alive."



This page: When the *Doctor Who* Museum closed Maginty was rehoused at David and Julie's home in Lytham St Annes. The couple were able to give back to the local community by appearing with Maginty at local carnivals. David's last appearance in Maginty was at Poulton Gala in June 2017. Photographs courtesy of Julie Whitfield.





Maginty and David were well known on the carnival circuit in his adopted home town, Lytham St Annes. David had a great rapport with the crowds and was a hard act to follow.

Knowing how much Lytham Club Day meant to David his partner Julie asked her friend Caroline if her husband Graham would drive Maginty in the parade. Julie recalls the event. "To his immense credit, Graham did a brilliant job. Having lived in Lytham all his life he was well known locally. A lot of people who knew Graham took a double take when they saw him at the wheel dressed as the Fourth Doctor!"

Photographs courtesy Julie Whitfield





Above: David Boyle with *Doctor Who* Museum manager Martin Bleasdale at Blackpool Heritage Tram Open Day in 2019 where he was reunited with Maginty.

Julie Whitfield describes the events leading up to this emotional moment –

“Having seen the Club Day photos in the local press and on various *Doctor Who* Facebook pages, John Whitehouse from Blackpool Heritage Trams tracked me down. He knew David from the Llangollen/DAPOL days. He invited David and me to take Maginty to the Open Day at the Heritage Tram Depot.

“I was delighted to accept on the understanding that I wasn't driving Maginty. Having years of experience driving heritage trams, driving Maginty didn't phase John and he happily got behind the wheel. David was overcome with emotion when he was reunited with his beloved Maginty and he would be delighted that Graham, John and Dave share his passion for driving her.

Photographs courtesy of Julie Whitfield.



Above: Dave Crolla will be restoring Maginty to ensure the car is persevered for future events.
Photograph courtesy of Julie Whitfield.

Since David's passing Julie has come into contact with another admirer of Magnity. "David always believed that people don't come into your life by chance. My grandson Dylan and I often said 'hello' to a lovely gentleman, Dave, when we were walking to school.

"I talked about David and Maginty incessantly. When he came to price up a building job for me he asked me if I would show him the car.

"Knowing how much David and Maginty meant to me he offered to restore the car to give me something special to remember David by. His friend gave him a quick lesson driving a double clutch car and he soon acquired the skill of driving Maginty.

"Dave is now a familiar sight driving Maginty around Lytham. Restoration will start very soon and hopefully by the time the carnival parades start in 2022 Maginty will have a new lease of life."



In July 2021 Maginty was used in an upcoming *Reeltime* project which included filming in the grounds of Lytham Hall. Left top: Sophie Aldred is reacquainted with an old friend. Left: John Whitehouse driving Maginty with Sophie in the passenger seat. Above top: Julie Whitfield with Sophie. Julie was given a crash course on how to drive the car in a straight line without changing gear. Above: Sophie with Julie's son Michael. Filming involved Sophie interviewing Julie and Michael about Maginty. *Photographs courtesy of Julie Whitfield.*

9. Beyond Blackpool

**DEFY
THE**

DALEKS



EXHIBITION

ALL COSTUMES AND PROPS
ARE THE ORIGINALS FROM
THE TV SERIES

ENCOUNTER YOUR
FAVOURITE CHARACTERS
PAST & PRESENT

GARM, MYRKA THE YETI
DAVROS and the DALEKS
SILURIANS SEA DEVILS
TRACTATORS & MANY MORE

Blackpool Boomerang

Jamie Rees recalls his visits to the North West and North Wales



“For me, childhood holidays in Blackpool were synonymous with one thing – the *Doctor Who* exhibition. Visiting there was one of the first things on our agenda. I can remember the sheer excitement of crossing the road to get there – that looming artwork of all five (later, six) Doctors calling us in. And there was the TARDIS! Yes, slightly oversized, but that didn’t matter - as fans of the programme we were well used to suspending our disbelief. We’d point out that police box every time we drove down the front and crane our necks in the back window to savour every last possible glimpse.

“Paying our money and walking down the dimly lit stairs and corridors was just impossibly exciting! Looking at *actual* props from *actual* episodes (most of which I’d never seen but were vivid in my mind from Target novelisations and Terrance Dicks’ *Monster Book*). Some of them looked a little worse for wear, even to my young eye, but that mattered not. And then I remember emerging into that console room! Amazing.



Previous page: Exhibition signage in 1984 featuring the Six Doctors. Above top: The Blackpool exhibition in 1981. Above: Jamie Rees (left) with his older brother Paul (right) by the TARDIS entrance in 1982. Photographs © Jamie Rees





Photograph © Jamie Rees

"All too soon, we were at the all-important shop. Such treasures: glow in the dark sweatshirts, shiny posters (I can see that 'Warriors of the Deep' one now) and t-shirts, badges, pencil sharpeners and rubbers we couldn't get anywhere else. We bought as much as we could wring out of my ever-generous Dad each time we were there. I say 'each time', as we'd go back several times in the week, where the caretaker/security guy (I think I spotted him on the left of one of my photos) would let us back in on subsequent days to visit the shop. He liked a good chat, as did my Grandpa, so they got on well.

"What else? We'd watch a Cyberman scaring passers-by, and even got shown the inside of the helmet, complete with foam padding and the actor's name. Bessie was outside one year (although we couldn't afford a photo) and a not-quite-the- sixth-Doctor.

"It is hard to describe it in words, but just thinking about the exhibition brings back a tingling feeling in my stomach, a tangible sense of being 8 or 9 years old and the shared holiday excitement with my brother Paul. It brings back love for my Grandpa (alive again!) and just the sheer innocence of it. It honestly brings tears to my eyes, that potent mixture of nostalgia and love.





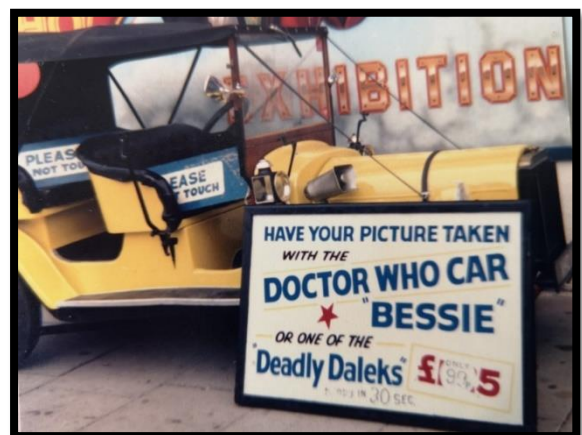
Left (top to bottom): Jamie in the Doctor's photo gallery at Llangollen. Jamie's friend Irina in the Console Room and (above) inside the cut-away Dalek at Llangollen. *Photographs © Jamie Rees*

"Fast forward ten years or so and I'm a cynical, grunge loving student in the early 1990s. I'd grown up, fallen out of love with the programme a bit during the McCoy years, but still harbouring a love that had been seared in my heart and brain. When returning home from a boozy student trip to Stoke with my friend Irina, I took the opportunity to drive via North Wales. It looked about the same on the map (yes, we had a map in those days!) and Irina was up for anything, so off we went. The real reason, of course was for me to call into Llangollen where I knew, from keeping an eye on DWM, that there had been an exhibition for some time. It was definitely the memories of Blackpool that pulled me there.



“Llangollen was a different experience, of course. Having the luxury of being a student meant it was an ordinary weekday, not a holiday, so the place was pretty quiet as I recall. I remember Bessie parked in a wide corridor, and as there was no-one around, I jumped in, finally getting the photograph I couldn’t afford all those years earlier! It was free this time, though slightly naughty given the ‘Do Not Touch’ signs. There was a pretty good console and lovely big pictures of the Doctor with information I already knew but enjoyed anyway. I had my photo with the early ones and tried to look suitably weird alongside (I didn’t have to try very hard). I made my friend, Irina, pretend to be a companion at the console and she cackled as she said rude things into the Dalek voice changer. The visit and memories are nowhere near as vivid as the Blackpool ones, despite being nearer in time, but I just remember us hooting with laughter and having fun. And that’s not a bad memory to have!”

Above: Jamie finally gets a chance to sit in the Doctor’s trusty yellow roadster Bessie inside the *Doctor Who* Experience at Llangollen. Below: Bessie parked outside the *Doctor Who* Exhibition in Blackpool in 1984. The car was a familiar sight in the seaside resort during the life of the original venue and it later returned to Blackpool as an exhibit inside David Boyle’s Museum which opened in 2004. Photographs © Jamie Rees





Close Encounters Of The Sixth Kind

Alex Storer and Philip Brennan recall meeting Colin Baker

WHEN ALEX MET COLIN



"Time is a funny thing. It bends, it stretches and it tricks the mind. It's funny how certain events of decades ago can be vividly recalled, while other memories from around the same time, or even more recently, can seem so distant.

"Time speeds up as we grow older... six weeks can pass in the blink of an eye, yet when you think back to that long six-week school summer break, that time away from the classroom felt so long. The wait between *Doctor Who* seasons was longer still, and although the show didn't return to our screens in the autumn of 1985, I still got to see the Doctor... this time in person.

"I was still on a high after my two visits to the exhibition during our week in Blackpool that summer. I remember coming home with all the memorabilia I'd bought in the shop, as well as the photos my dad had taken. The normal routine of the school term resumed, and in no time at all, my visit to the Doctor's world felt like a distant dream.

"My bedroom wall was adorned with my exhibition purchases, including the Target Books Dalek 'anatomy' poster and postcards of all six Doctors, Peri and the TARDIS console room. Colin Baker had replaced Peter Davison as being 'my' Doctor, so his photo was in prime position.

"These souvenirs from Blackpool were a reminder that it had really happened, and just looking at them took me back to the dark corridors and all the temptations of the exhibition shop.

"One Saturday morning as I was still in bed, staring, as usual, at my wall of *Doctor Who* images, my mum came in and told me to get up, because there was a surprise in store for me... she then told me we were "going to meet Doctor Who". I must have looked dumbstruck, so she explained that later that same day, Colin Baker was going to be in Sheffield. And we were going!

WHEN ALEX MET COLIN

"I still remember looking up at the photo of Colin on my wall and trying to get my head around the idea that I would meet the Doctor... in just a few hours! I was already nervous with excitement.

"We took the bus into Sheffield and made our way to the new Texas Homecare store, which Colin was opening that afternoon. I hadn't considered there would also be *other people* there, so I was quite surprised when we had to join a long queue inside the store – luckily, we had arrived early. I soon realised we were surrounded by other fans, who were all talking about *Doctor Who* and were excited to meet Colin (I also distinctly remember a couple of fans behind us discussing the current season of *The Tripods*, which had terrified and fascinated me!).

"Although I didn't have anything for Colin to sign, I had brought a drawing I'd done of the Doctor and Peri alongside some Daleks and Sontarans, which I planned to give to him.

"After a long wait, there was some commotion at the front of the queue, and suddenly, Colin Baker materialised! I remember seeing his curly hair towering over the sea of heads in front of us (I hadn't realised how tall he was), as he made his way to his seat – and slowly but surely, the queue began to move forwards.

"As we edged closer to the front, I got a better view of Colin, who looked exactly like he did on television, except he had stubble (the Doctor shaved!!) and was wearing a cream-coloured jacket. I remember being slightly surprised that he wasn't in costume (it obviously didn't occur to me that he *didn't* wear that costume off-set...). However, in no time at all, it was our turn.



"As a shy child, I was incredibly nervous about meeting Colin, but he was so warm and friendly.

"My mum introduced me as Alexander, to which he replied, "Alexander the great?" – just hearing the Doctor say my name in that distinctive voice, was so exciting and unforgettable.

"One of my favourite stories from the most recent season was *The Two Doctors*, so I made a point of asking Colin about the Sontarans and the actors who played them.

WHEN ALEX MET COLIN

"I then gave him the drawing I had done, which he was delighted with, and I remember him smiling and commenting on my depiction of Peri (with certain assets emphasised...), and he said he was going to show it to Nicola!

"It meant the world to me, to have been able to give Colin one of my drawings. And with that, he signed a couple of photos for us – mine came with a little comment, "Thanks for the picture!" and then my time with the Doctor was over.

"I still recall the strong aroma of the marker pen he'd used – a smell which to this very day, takes me back to that thrilling moment.

"As is often the case with old memories, my recollection of the day ends there, but I don't doubt I spent the rest of the day in a blissful cloud, with my newly-autographed photo, which still smelled like Colin Baker. I eventually made a photo album of my Blackpool photos and the postcards, and the signed photo went in there to be preserved.

"Along with visiting the Blackpool exhibition, that was one of the most exciting days of my childhood as an ardent *Who* fan – and even now, it's the only time I have met a Doctor actor while still playing the role on TV.

"When I stepped into the Doctor's universe in Blackpool, only the man himself was missing, and this experience really put that to rights – everything I could have dreamt of had happened, though little did I know just how long I would have to wait for the next season, which would turn out to be Colin's last.



Above: Colin and Alex reunite at the Valiant 3 event in Sheffield in 2012.

Photograph © Alex Storer

"The following week or so, my parents took me back to the Texas store to buy a new desk for my bedroom. I remember immediately looking for the spot where Colin Baker had been seated, as if I'd secretly hoped he might still be there.

"Looking back at my childhood adoration of the series, the events of 1985 were the pinnacle of my enjoyment of the show at that time. Having watched *Doctor Who* from a very young age in the early 1980s, going to the exhibition and then later meeting Colin was a perfect, dreamlike culmination.

"I have met Colin on several occasions since, even spending an evening in his company at the Battlefield V convention back in 2002. On every occasion, my inner child is reminded of that first encounter; one of so many magical moments *Doctor Who* has given me over the past four decades."

Alex Storer



This page: Colin Baker greets fans at the Sheffield TEXAS Homecare store in 1985. All photographs © Phil Singleton

WHEN PHILIP MET COLIN

"I recounted my ever-so-slightly overwhelming meeting with the mighty Tom Baker at the exhibition in *Blackpool Remembered*. The next time I encountered a Doctor in Blackpool was eight and a bit years later on Friday 30th August 1985.

"The first time I'd met Colin Baker was five days earlier at the waterlogged Bolton Show at Leverhulme Park in Bolton on 25th August 1985. It had been raining for days by the time I joined a lengthy queue to meet Colin so the park was slightly like the Somme with fewer dead bodies and a lot more soggy anoraks.

"Colin was charm itself when I got to meet him and I mentioned that I'd be there in Blackpool on Friday so he said that he'd see me then. I took this with a pinch of salt but when I pitched up in front of him in a packed exhibition almost a week later he took one look at me and said "You know, there are some people you just can't get rid of!" I was chuffed to say the least!

"Just like 1977, it was somewhat packed in the exhibition and before I got to Colin I met the lovely Nicola Bryant. By now I was a slightly skinny 15-year-old bag of hormones so being in the presence of the gorgeous Perpugilliam Brown managed to dry my throat and empty my head of anything remotely interesting to say. Producer John Nathan-Turner was also present and was a very pleasant and chatty chap.

"I bought a book from the superb shop and went back again in the afternoon to get it signed by all three guests. Aah, it was a great day and I looked forward to my next visit with keen anticipation which was somewhat dashed a few months later when I received a missive from my Gran, who lived in Blackpool, containing the clipping on the left.



WHEN PHILIP MET COLIN



"Fast forward 21 years or so and I found myself back in Blackpool to meet Colin once again, at the Doctor Who Museum on 17th April 2006.

"I was older but no wiser. This time I was accompanied by my old friend David and his young son James.

"James was uncharacteristically shy and a little over-awed at the prospect of meeting a Doctor but Mr Baker was on fine form and put him at ease in seconds.

"This was the first time I'd met an un-costumed Doctor in an exhibition. I felt that one of us, at least, should be wearing the Sixth Doctor's nightmarish coat but neither of us was up for liberating it from its glass case just around the corner so we both remained in civvies.

"Colin was, and remains, a fine Doctor and a great ambassador for the programme. Long live "Old Sixie"!"

Philip Brennan

Left (from top to bottom):

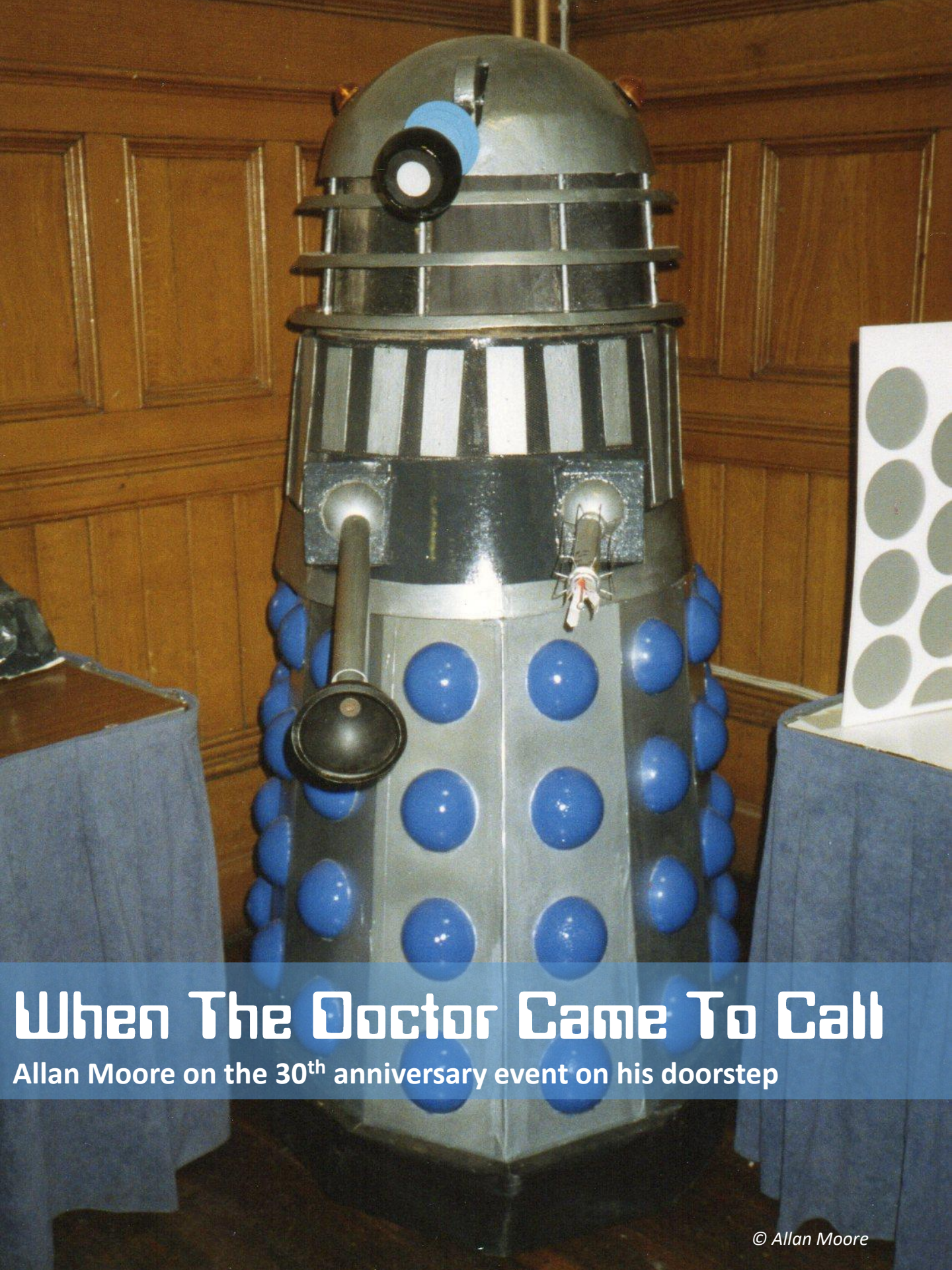
Philip Brennan meets Colin Baker at the Bolton Show, Leverhulme Park on 25th August 1985, one week before the pair met again at the Children In Need event in Blackpool.

A slightly bedraggled Colin at the rainy Bolton Show which also featured a custom built TARDIS.

Colin at the 1985 Children In Need event in Blackpool.

Philip and Colin reunite at the second Blackpool *Doctor Who* exhibition on 17th April 2006.

All photographs © Philip Brennan



When The Doctor Came To Call

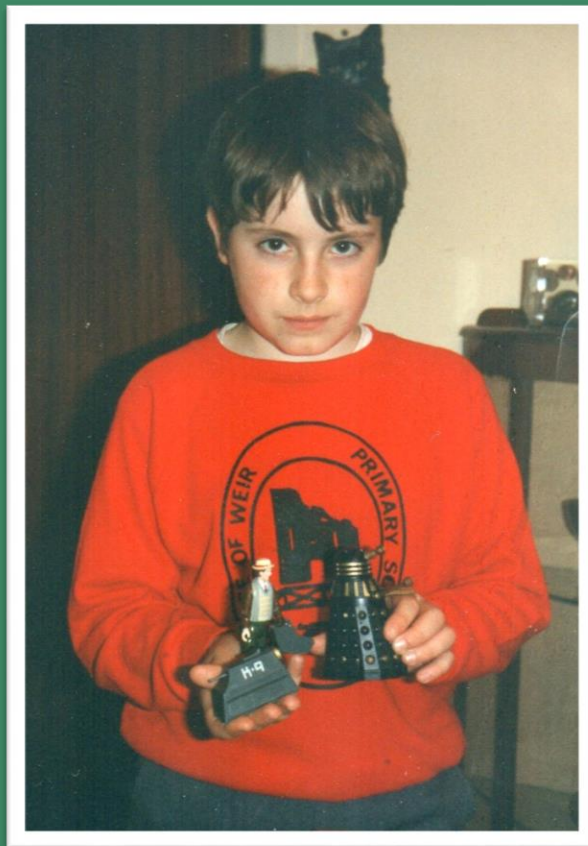
Allan Moore on the 30th anniversary event on his doorstep

As a young child, Allan Moore always watched *Doctor Who* but he was drawn to the programme in a much bigger way when he visited the Blackpool exhibition during its last year of opening in 1985. At that time he didn't realise that a few years later he would get the chance to see some of the exhibits closer to home.

"I still have vivid memories of the original exhibition today even though I was only 5 years old at the time. The entry through the TARDIS doors, going down the stairs, the control room, and being taken by surprise by the Dalek in the control room area (and physically jumping into my dad's arms!). It was as many others have said in the past; the combination of slight fear and excitement, and that was me hooked. I was devastated when we returned to Blackpool a year or two later on a family holiday and excitedly headed to the location of the exhibition only to discover that it had been taken away (no internet for fast news in those days!), and just hoped that I would get the chance to visit another *Doctor Who* exhibition in the future again.

"Fast forward to 1991 (aged 11) and after much begging my parents agreed to take my brother and I to London to visit the *Doctor Who* exhibition at the Museum of Moving Image at the Southbank, and it was amazing. I bought some small souvenirs - MOMI/*Doctor Who* pencils, SKARO fanzines (which surprisingly were being sold in the MOMI gift shop) and some audio tapes including a Cybermen one.

"In 1992 I was able to visit the *Behind the Sofa* exhibition, effectively a travelling version of the MOMI exhibition when it was based in Paisley Museum for a few weeks.



Above: Nine-year old Allan Moore in 1989 with some of his DAPOL *Doctor Who* toys. Photograph © Allan Moore Below: Leaflet and badge from the MOMI exhibition.



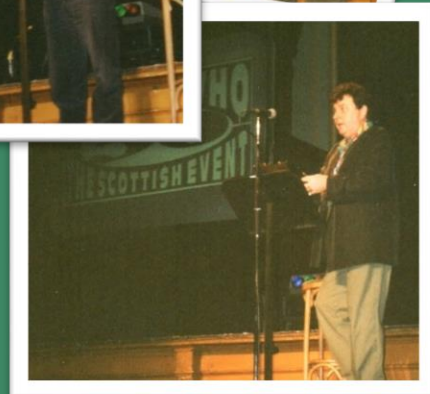
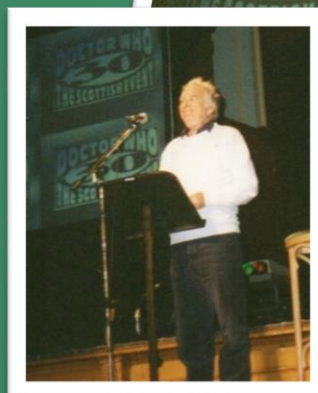
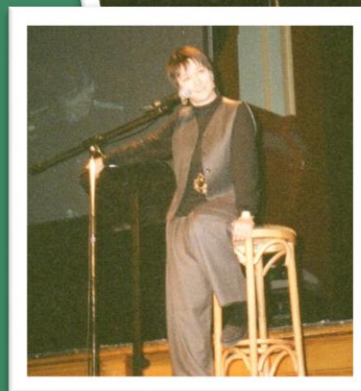
"Moving on to 1993 (now aged 13) and the 30th anniversary. *Doctor Who* had long since been on hiatus, presumed cancelled, yet I was enthralled to learn that there would be a weekend *Doctor Who* convention held in Paisley Town Hall (just a five-minute walk from the Museum where the exhibition had been the year before). More begging to parents ensued. Of course, they relented, and I was able to go to both days of the event.

"The event itself was brilliant, with so many great guests - Tom Baker, Sylvester McCoy, John Nathan-Turner, Nicholas Courtney, Janet Fielding, and a whole host of long-serving crew members from behind the scenes.

"Interestingly, a separate room in the Town Hall was set aside as a mini exhibition with several costumes and props from the show, as well as one of the figures of a fan that had been used for the previous *Behind the Sofa* exhibition which was later displayed at Llangollen and the Blackpool Museum.

"I took it upon myself to take a number of photographs of the exhibition, mainly as in 1992 I had mostly taken camcorder footage so I didn't have any still images to remember it by. It was a crying shame that by 1993, *Doctor Who* had become so unfashionable and forgotten that although the main hall was set out for seating for around 300, there were probably only around 50-60 fans that actually attended. At the time this really saddened me but I feel today that it was others that missed out on something special.

Right (from top to bottom): Guests at the 30th anniversary 'Scottish Event@ included Tom Baker, Janet Fielding, Sylvester McCoy, Nicholas Courtney and John Nathan-Turner. Photographs © Allan Moore





GARM



Clockwise (from top left): A Vervoid from *The Trial of a Timelord*. Gundan Robot from, *Warrior's Gate*, a Sea Devil from *Warriors of the Deep* and a Tractator from *Frontios*. Pipe Person from *The Happiness Patrol* with K9. Mestor from *The Twin Dilemma*. Photographs © Allan Moore





OMEGA



TERELEPTIC ANDROID



Above top: Melkur from *The Keeper of Traken* and Zog from *The Ultimate Adventure* stage play. Above: Close up of Zog. Right top: Close up of the Tractator. Right: The Biomechanoid from *Dragonfire*. Photographs © Allan Moore



KANE from *Dragonfire* © Allan Moore

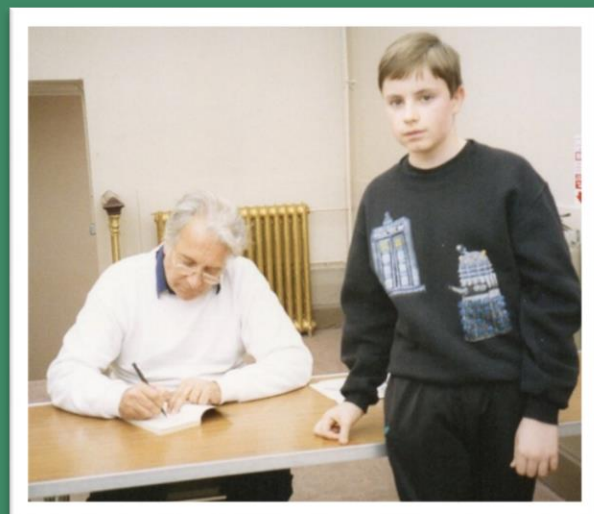
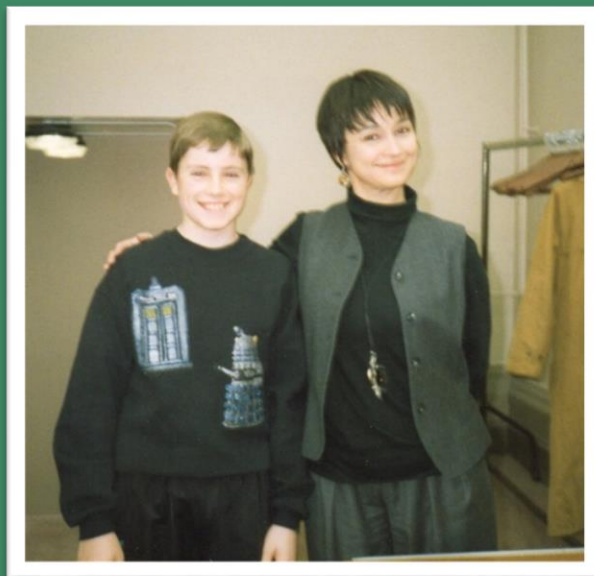
"I had photos taken with Nicholas Courtney and Janet Fielding wearing a rather fetching home-made *Doctor Who* jumper with pictures of the TARDIS and a Dalek on it - my Aunt Jean (still with us today and now in her eighties) lovingly made it for me and I wore it on both days.

"Sadly, I did also have a photograph with Tom Baker as he was leaving the Town Hall, but a somewhat selfish adult that had been attending was so desperate to speak to Tom that he jumped right in front of my mum as she was taking the photo. All that can be seen in the picture is a tiny part of Tom's jacket!

"I have continued to make it to as many *Doctor Who* exhibitions as possible over the years since, and was actually booked in to take my oldest son (Dylan, aged 7) to the *Doctor Who: Time Fracture* show in London in July. Unfortunately it was cancelled at the last minute due to flooding in the venue.

"I'm going to have to try to re-book it, maybe for October, which coincidentally would be exactly 30 years since my visit to the MOMI exhibition. Perhaps it is fate...

"One final thing - I am now a 'Doctor' (not of medicine, but of many things), and this was something that I was inspired to become, purely and simply, as a result of my love of *Doctor Who*. So here we are!"



Right top: Thirteen-year old Allan Moore with Janet Fielding. Right middle: Allan in his homemade jumper waiting for Nicholas Courtney to sign his book. Right: The event also included this display of fan-made TARDIS models. Photograph © Allan Moore



A Tour With The Curator

John Collier describes a day spent with Tom Baker

TOM BAKER

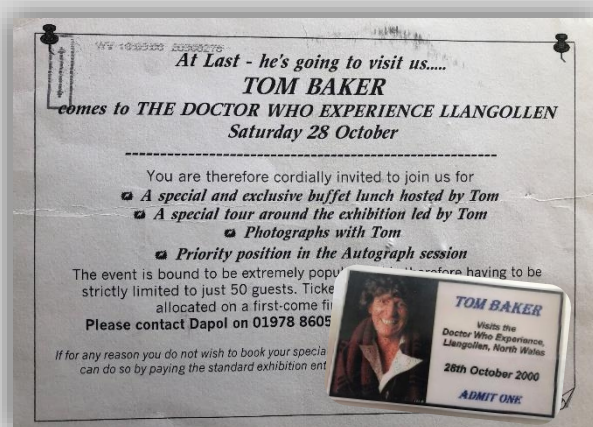
"Picture the scene. It's an early week day morning and I am rushing out of the house to try and avoid the predictable traffic jams en route to the school where I have been teaching for the last four years. It's only a couple of weeks into the Autumn term of a new academic year but what I notice on the door mat stops me in my tracks. 'At last...he's going to visit us...' the opening words on the reverse of an A5 postcard addressed to me.

"I had joined the *Doctor Who* Experience Llangollen mailing list on my first visit to the attraction the previous summer. August 1999. It had taken a long time to get around to finally visiting but what I hoped would be an enjoyable trip down memory lane had actually left me with mixed feelings. I was happy to see some of the original props from a series I had gradually drifted away from but sad that it didn't provoke the same feelings of deep love I had felt for the original Blackpool exhibition. I came away thinking it had been a 'nice' day which I may or may not repeat. And then this correspondence arrived!

"A Day With Tom Baker promised not just an opportunity to meet my childhood hero for the first time but also the chance to have –

- A special and exclusive buffet **hosted by Tom**
- A special tour around the exhibition **led by Tom**
- Photographs **with Tom**

"My mind was racing. I needed to get to work but all I could think was I needed to book this NOW. How many other people had been sent a similar postcard? Had mine been delayed in the post? Were there going to be any places left? It didn't help that the card stated 'the event is bound to be extremely popular' and was 'strictly limited to just 50 guests'.



"I was desperate to be one of the 'first-come, first-served' guests and quickly hatched a plan. My wife was on maternity leave with our baby son which meant she was available to make a call as soon as the Experience opened that morning. Not having a mobile phone at the time meant I had to ring her from the phone box (how ironic) adjacent to the school at lunchtime to hear whether or not she had been successful in booking me a place.

"It was hard to concentrate that morning but it's no spoiler to say she accomplished her mission. The next few weeks seemed to drag as I counted down the days until I would meet MY Doctor. In the meantime, I received my guest pack which included a laminated badge and full itinerary for the day. I pored over this again and again, imagining what was to come.

"Saturday 28th October 2000 finally arrived and I set off early in my Rover Metro for the 50 mile drive. The one redeeming memory I have of the journey was winding country roads lit by an Autumn sun. This scene was cemented perfectly when The Beatles' song "Here Comes The Sun" started playing on the in-car cassette player. Whenever I hear that particular track now it takes me back to that exciting drive that led to me the realisation of a twenty five year old dream.

TOM BAKER

"1996 was a pivotal year for me. I qualified as a Primary school teacher and started my career in education. I was also inspired by the TV Movie to reignite my interest in *Doctor Who*. This resurgence manifested itself in me becoming, once more, a regular reader of the official magazine and the new adventures. I dusted down my childhood collection of books and toys and revelled in the nostalgia of it all.

"BBC2 's *Doctor Who* Night in November 1999 gave me an opportunity to video record episodes of the classic series which I then shared with my Science Fiction Club. This motley crew of about a dozen Key Stage 2 children met every Thursday after school where we would watch films and television programmes. We also made models and drew pictures. It only seemed natural therefore to share the news of my upcoming Day With Tom with them and their response was to ask if I could pass on some of their Fourth Doctor artwork...

"So it transpired that on arriving at the Royal Hotel in Llangollen I was armed with a large portfolio of children's *Doctor Who* artwork. I HEARD Tom before I saw him. I should have expected that. His familiar voice boomed and bounced around the Reception area as I stood waiting for the appearance of a real life Time Lord.

"My first impression was how tall he was. His height seemed to be exaggerated by the long beige mac he was wearing. That instantly recognisable smile and laugh warmed the hearts of every one of the waiting guests.

"Tom was directed into the dining room accompanied by a man I now know was David Boyle. We mere mortals had to wait to be called through to take our places at the dining tables.



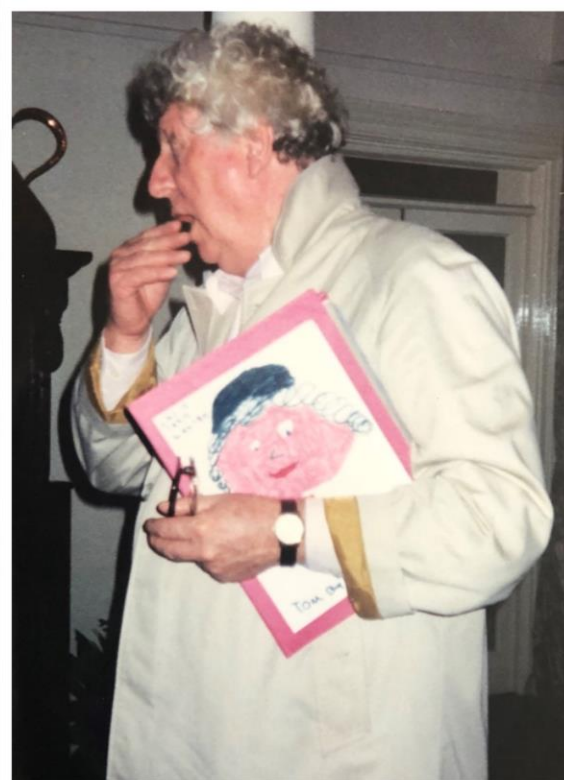
TOM BAKER

"Eventually we were allowed in and hushed small talk began to spread across the room as people discussed how far they had travelled, their reasons for being there and their favourite Baker stories. All the time I was keeping one eye on Tom, standing in the corner, who was now in proud possession of a pint of lager.

"After a while David carried out the formal introductions and then Tom spoke. I have no idea what he said. All I know is that he was thoroughly charming and enigmatic. I couldn't stop looking at him. This man that had given me so much pleasure was now sharing stories with his gathered disciples, holding them in the palm of his hand as if playing to a full house at the London Palladium.

"At some point Tom stopped speaking and the food was served. I couldn't concentrate on the courses laid before me as we had been told that Tom would be spending time working his way around the room. After what seemed an age he came to our table and we exchanged pleasantries. I also had the chance to explain to him about the children's drawings and handed over the portfolio. He thanked me and moved on to the next table.

"Lunch lasted just over an hour and Tom was then whisked away by car to the exhibition which was a short walk away from the hotel. Like sheep we all followed on foot. At this point I realised that I needed to be as near to the front as possible so that I could be close to Tom for the guided tour. The plan worked well and I was indeed one of the first to be admitted into the building. What I didn't expect was the large crowd outside who weren't part of the official party but had travelled in the hope of catching a sight of Tom. It felt good to walk past them, head held aloft and badge proudly on show.



TOM BAKER



Tom as the Curator leading a guided tour of the exhibits at the *Doctor Who* Experience in Llangollen on Saturday 28th October 2000. Photographs © John Collier



TOM BAKER

"The tour itself was far from informative as Tom seemed bewildered by the majority of the exhibits on display. He quickly realised that by repeatedly asking the group "Is this one of mine?" he would be provided with a response that occasionally prompted a memory, but more regularly, an unconnected story. Tom's lack of specific knowledge about his own tenure as the Doctor was outweighed by his natural skills as an engaging raconteur. The tour lasted around an hour and then it was time for official photographs to be taken.

"The odd half-console room was used as the photographer's studio and Tom was provided with a bottle of water and some gold Sharpies. These were used specifically for Tom to sign the limited edition, commemorative Daleks that were available as an extra purchase. I had spent some time at the DAPOL factory in the morning making mine. It soon became obvious that the pens in question were not the best choice as the gold ink just ran on the plastic casing. Luckily we were allowed to have two items signed so I got Tom to autograph my copy of his autobiography for me.

"Posing for the photograph was fun as I used the opportunity to give Tom a big squeeze. As the camera captured the moment he looked slightly dazed by my outpouring of pent up love.

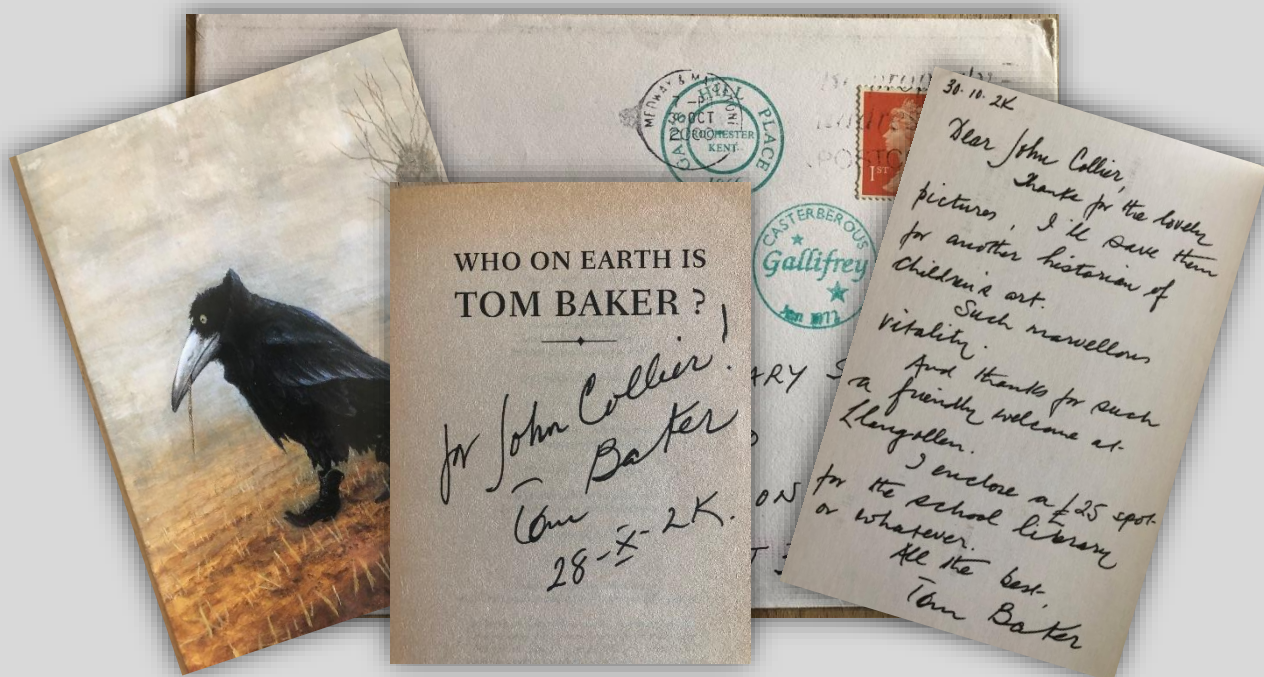
"And then it was all over. We were allowed to stay in the attraction as long as we liked, so I had another wander around the displays taking close ups of all the classic monsters that meant something to me. I paused watching the monitors play all the regeneration scenes on loop. Just like the screen at the original Blackpool exhibition. This felt more like the experience I remembered from my childhood. Staring at all those points of change and transition for a moment really made me aware of the passing of time.



"Fifteen years since Blackpool had closed I had one man to thank for all this. David Boyle. His vision to create another permanent exhibition showcasing my favourite television programme and his passion to get Tom Baker to visit it made the experience unforgettable.

"Little did I know that a few years later he would make another dream come true for me as his mission to bring *Doctor Who* back to Blackpool was finally realised. Thank you David.

TOM BAKER



"There was one more surprise to come. A few weeks later I received some post at work. The handwriting and Gallifrey stamp on the envelope was a clue as to what I was about to find inside. A particularly sombre greeting card with a black crow on the cover contained a message and cheque from the Fourth Doctor:

*"Dear John Collier,
Thanks for the lovely pictures. I'll save them for
another historian of children's art.*

Such marvellous vitality.

*And thanks for such a friendly welcome at
Llangollen.*

*I enclose a £25 spot for the school library or
whatever.*

All the best, Tom Baker"

"I was quite flabbergasted and couldn't wait to share it with the children. I passed the cheque on to the Headteacher who had it paid into the school account and then asked the members of the Science Fiction Club to choose what they would like to spend it on.

"After much deliberation they decided to ask for art resources that they could use to create their own comics.

"There was definitely something in the air around that time as a few years later we had a visit from a certain Terrance Dicks to the school. Knowing of my obsession with *Doctor Who* the Headteacher assigned him to my class for the morning.

"But that's another story..."



A Sarah Jane Adventure

Philip Brennan on meeting Elisabeth Sladen

Photograph © Jody Dresner Colourised by Clayton Hickman



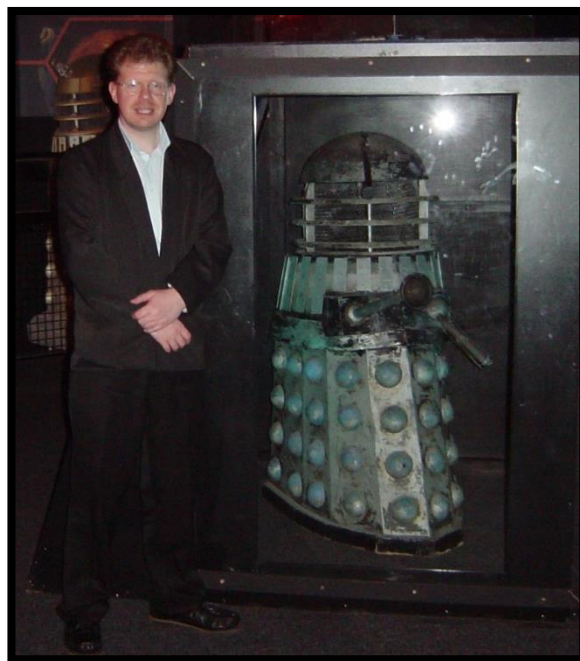
"I was three years old when I first set eyes on *Doctor Who*. I still have a clear memory of a Dalek being attacked by a metal root in *Death To The Daleks* back in March 1974. The Doctor was fearless and dashing and played by the wonderful Jon Pertwee. By his side was his plucky companion Sarah Jane Smith played, of course, by the inimitable Elisabeth Sladen.

"However, it took twenty five minutes on 28th December 1974 (*Robot* episode one) to turn me from a boy who really liked *Doctor Who* to a boy who loved *Doctor Who*. There was Tom Baker as the Doctor in all his glory and still by his side was Elisabeth - as radiant as ever as his best friend Sarah. Well, I'm 51 now so far from being a boy. I'm old and cynical but, damn it, I still love *Doctor Who* and my affection for all those who made it so special remains unwavering.

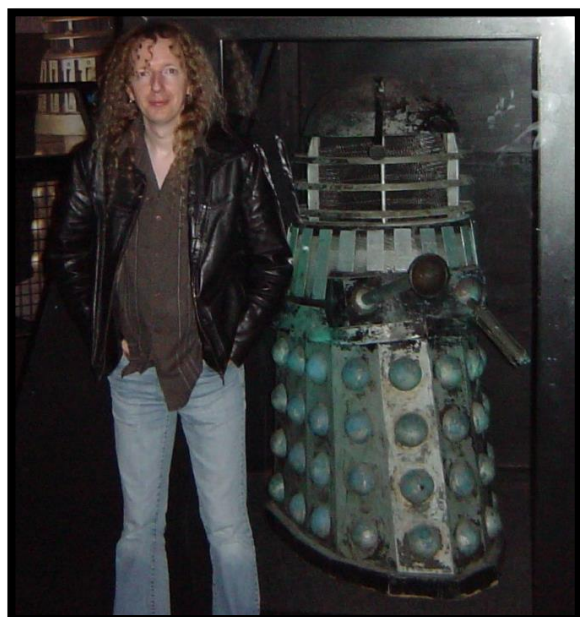
"I attended numerous *Doctor Who* conventions in my twenties and thirties and managed to meet Elisabeth Sladen a few times. She was unfailingly sweet, generous and friendly to me and it was always a pleasure to spend a minute or so chatting.

"Consequently, in 2006 when The Who Shop dared to venture up north and present its "Dine With K9" event (featuring Elisabeth Sladen as special guest) at the Paradise Room in Blackpool, it took little persuasion for my old mucker David and me to snap up tickets and get our glad rags on. We were gonna party like it was 1979!

"The day of the do, Saturday 8th July 2006, arrived and we headed for sunny Blackpool. Because it would have been rude not to, we popped into the Exhibition first where we were surprised by a lovely new bronze Dalek on display perched atop a considerably older and tattier Dalek.



Above: Philip Brennan in the Blackpool Museum with what was billed at the time as 'the oldest surviving Dalek'. Below David Snelson on the same day in 2006. Photographs © Philip Brennan





"After a hasty scoot round the rest of the exhibits we headed by tram, because we lived like kings in those days, to the Paradise Room at the Pleasure Beach. Paradise? Well, not really, but it had a certain plasticky appeal.

"The guests appearing alongside Elisabeth were Eric Potts from *Aliens of London*, Eugene Washington from *School Reunion* and K9 co-creator Bob Baker plus two versions of the tin pooch himself.



"The evening began with entertaining tales from Elisabeth, Eric and Bob - all under the watchful eyes of that pair of K9s. There was a break for a meal and the live broadcast of that evening's *Doctor Who* episode *Doomsday*, the climax to David Tennant's all-conquering first series.

"After this, Elisabeth returned and regaled us with the inside story of her (and K9's) return to *Doctor Who* which had aired just ten weeks earlier. Elisabeth was joined by her *School Reunion* co-star Eugene Washington for more chat.



"This was followed by an interview with Bob Baker and his co-writer Paul Tams, accompanied by the K9 twins - one the classic Seventies model and the other the prototype of the over-complicated, floppy-eared imposter from the forthcoming Antipodean K-9 series.



Left (from top to bottom): Lis on stage at the "Dine With K9" event at the Paradise Room at Blackpool Pleasure Beach in 2006. Lis with the Seventies version of K9. Lis with *School Reunion* co-star Eugene Washington. Philip with the two versions of K9. K9 co-creator Bob Baker answers fans' questions. *Photographs © Philip Brennan*



Above: Philip with Lis in the Paradise Room at Blackpool Pleasure Beach. Inset: Philip's signed copy of In-Vision magazine. Photographs © Philip Brennan

"The evening ended with a chance to grab autographs from the guests. These are bittersweet memories for me.

"The sweet part - here was Elisabeth Sladen, fresh from her triumphant return to the role of Sarah Jane Smith and on the cusp of enchanting a whole new generation of children with the excellent *Sarah Jane Adventures*.

"She was as chatty and friendly as ever, pointing out that in the early publicity shot I asked her to sign she was exactly as cold as she looked.

"The bitter part is that this was the last time I would get to meet her.

"Elisabeth Sladen is an essential component of my earliest memories of the programme and proved to be as delightful when I met her all those years later as she was on screen in the Seventies.

"She had an indefinable quality and her partnership with Tom Baker, in particular, is the stuff of legend. I can and will continue to enjoy all of Elisabeth's appearances on DVD and blu ray for the rest of my days.

"So, to quote a certain pinstriped skinny bloke... 'Goodbye, my Sarah Jane!'"



Best Of Breed

John Collier on a fan's best friend



1978. A great year that saw my devotion to a certain robotic dog deepen. Like millions of other kids I had fallen in love with K9 when he made his first appearance in *The Invisible Enemy* in October 1977. I found this new companion, built by Professor Marius and gifted to the Fourth Doctor, completely enchanting.

Weekends spent at my grandparents house became an opportunity to make my own cardboard canine out of boxes from the local greengrocers. With little reference material available and a lot of help from my grandad we managed to make quite a few different versions. Each one slightly better than the last.

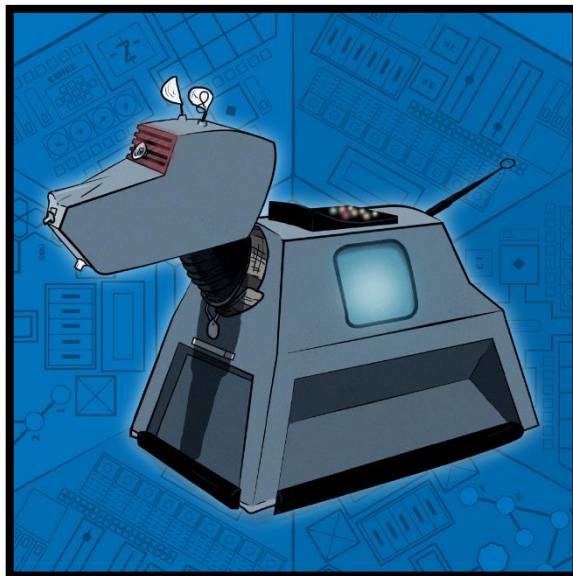
Not content with a life-size model I even cajoled my nan into sewing a ragdoll one that I could take to bed. I told you I was in love!

I enjoyed watching K9 in the remaining Season 15 stories, although there was a moment in March where I thought it might be the end of my short-lived obsession.

In the finale of *The Invasion Of Time*, K9 decides to stay on Gallifrey with Leela resulting in them both bowing their heads as the Doctor leaves alone. At this point I thought I would never see K9 again, but then the final scene showed the Doctor pushing a box into the Console Room. On the side were the letters K9 MKII. Tom then looked directly into the camera and gave the audience one of his reassuring smiles.

Viewers had to wait until September to see how this situation would play out. Six months is a long time when you are nine! In fact it almost matched the entire run of the exhibition that year.

As usual our regular breaks to Blackpool would begin with the Potters Holiday which traditionally fell at the end of June. With no *Doctor Who* Weekly to keep fans in the know, it was always a surprise to see what exhibits would be on show. This year I prayed K9 would be amongst them...



Above: K9 illustration © Alex Storer Below: *Radio Times* listing for the second part of *The Invisible Enemy* which aired on Saturday 8th October 1977.



The Doctor and Leela are joined this week by a new ally, K9, who'll be helping them in the fight against The Invisible Enemy. Dr Who: 6.5

K9



Above: K9 joins the Doctor on display outside the exhibition. *Photograph © Jeremy Spencer*
 Below right: K9 on display inside the exhibition in 1978. *Photograph © Graeme Wood*

My hopes and dreams were realised when I saw his image had been added outside of the exhibition, alongside the Doctor. Excitement levels were through the roof as I made my way down the stairs. I didn't have to search for too long before I saw him. Now we often say memory is a funny thing and my abiding memory of K9 at Blackpool is a trundling version barking out orders to the visiting crowds.

When I was putting together *Blackpool Remembered* I came into contact with Steve Cole who sent me his exhibition photographs from 1978. Amongst them was the one on the right which seems to show K9 displayed on a circular base, surrounded by mirrors.





I still have no idea whether he spun around or remained static but I can tell you I stood staring at him for a long time. This was K9. The Doctor's mechanical companion. A fan's best friend. I also only found out recently that there was a second K9 on display in Blackpool that year in the BBC Costumes Exhibition.

After our second visit in August it was back to school which meant a new series of *Doctor Who* beginning with *The Ribos Operation*. I was relieved to see K9 back on the screen (albeit MKII and not the original one although apparently it was the same model in real life) alongside another new companion, Romana.

As was customary back in the day my grandparents would generally stick to BBC1 on a Saturday evening so once I had had my dose of the Doctor and Company we would enjoy Larry Grayson's *Generation Game* which itself was a MKII version in 1978. Imagine my delight when in one episode, amongst the conveyor belt full of prizes, there was a K9 toy! I was breathless as I squinted at the black and white television to get a closer look at this desirable delight. I am not sure when exactly this edition was aired but I do know I pestered my family right up until Christmas to get me this 'top of the list' treat.

Thankfully he was there on Christmas morning alongside the latest copy of the *Doctor Who* annual which had no mention of K9. Readers would have to wait another year to see just one illustration featuring him and Romana.

So proud was I of this treasured token that I decided to proudly display him on top of my one-year old brother's head. This went unnoticed until my mum saw the fully developed Polaroid (her gift that Christmas) and then admonished me for ruining the shot!

Right top: John Collier, K9 and his younger brother Lee on Christmas Day 1978. Right: Denys Fisher's K9 joined the *Doctor Who* range in 1978. Photographs © John Collier





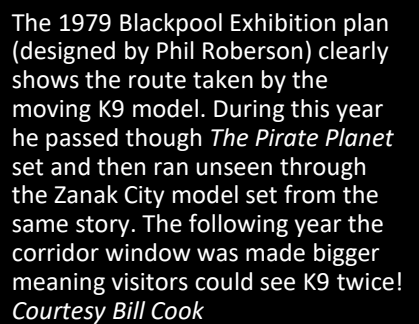
I really wanted more K9 action in Blackpool in 1979 and I got it! This year saw K9 moving between a number of display sets, pausing to greet visitors, before repeating the whole thing on a never-ending loop.

Even more exciting were the new items of K9 related merchandise on sale in the exhibition shop which included badges, pens, two different postcards and Palitoy's talking version. I would have to wait until Christmas to get my hands on one, but I still have it in it's box, although he is mute these days!

In September 1979 Target released *The Adventures of K9 And Other Mechanical Creatures* (right). Written by Terrance Dicks and illustrated by Andrew Skilleter, the book contained a number of puzzles which were devised by Skilleter's wife. I would eventually pick up a copy from Blackpool in 1980 where there was also a K9 T shirt on sale (as seen in Paul R. Jackson's photograph below).

Also in 1980 the Sparrow/Arrow range of four *Adventures of K9* books (below right) was released. Although aimed at younger children they were written by one of K9's creators, David Martin.





H9



K9 on the move. Above (main and inset): K9 moving through *The Horns of Nimon* set in 1980. Photographs © Paul R Jackson Below left: K9 trundling through the display containing the Gaztak spaceship from *Meglos* in 1981. Below right: K9 takes the bend in the Tachyon Recreation Generator Room set from *The Leisure Hive* in the same year. Photographs © John Collier





My desire to collect K9 related merchandise knew no bounds and as the 1980s settled in there were more items to add to the collection. The spin-off pilot *K9 and Company* aired at Christmas 1981 and although the BBC did not go on to make a further series it did mean there was a 7" single of the theme tune to buy and a one-off K9 Annual the following year. Frustratingly TARGET would not release their novelisation until October 1987 by which time I had started university and drifted away from *Doctor Who* but that's another story.

Back to Blackpool, and in 1983 Hecate's High Priest and Priestess from *K9 and Company* were on display at the bottom of the entrance stairs. K9 himself was still trundling about and this year he was crossing between the *Arc of Infinity* set and a display case containing a mixture of old and new items. This theme continued throughout the exhibition as a celebration of the show's 20th anniversary.

Linked to this there were a couple of special publications that were released to mark the occasion. In March Mark Harris' *Doctor Who* Technical Manual contained a double page spread featuring two detailed elevations of K9. I grabbed a copy during our Easter break in Blackpool and was intrigued to read an acknowledgement at the front to 'Frank Clarkson and all his staff at the DOCTOR WHO Exhibition, Blackpool'.

In September one of the first attempts at chronicling the programme's history was released. *Doctor Who – A Celebration* by Peter Haining not only contained a chapter on 'The Story of K9' but also had a short article about the exhibitions. I had to wait until December 25th to get my copy but it was worth the delay.

The highly anticipated *The Five Doctors* special aired in November and it brought back together the pairing of Sarah Jane Smith and K9. No one could have imagined that the two would eventually appear in a fully-fledged spin-off series almost 25 years later.



Above: *Radio Times* listing for *K9 and Company*. Inside cover of the 1983 K9 annual. K9 and Company single. Unused cover design for the *Doctor Who* Technical Manual.

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DERBYSHIRE

Designed & Produced by the County Architect, Humberside County Council, County Hall, Beverley © BBC 1982



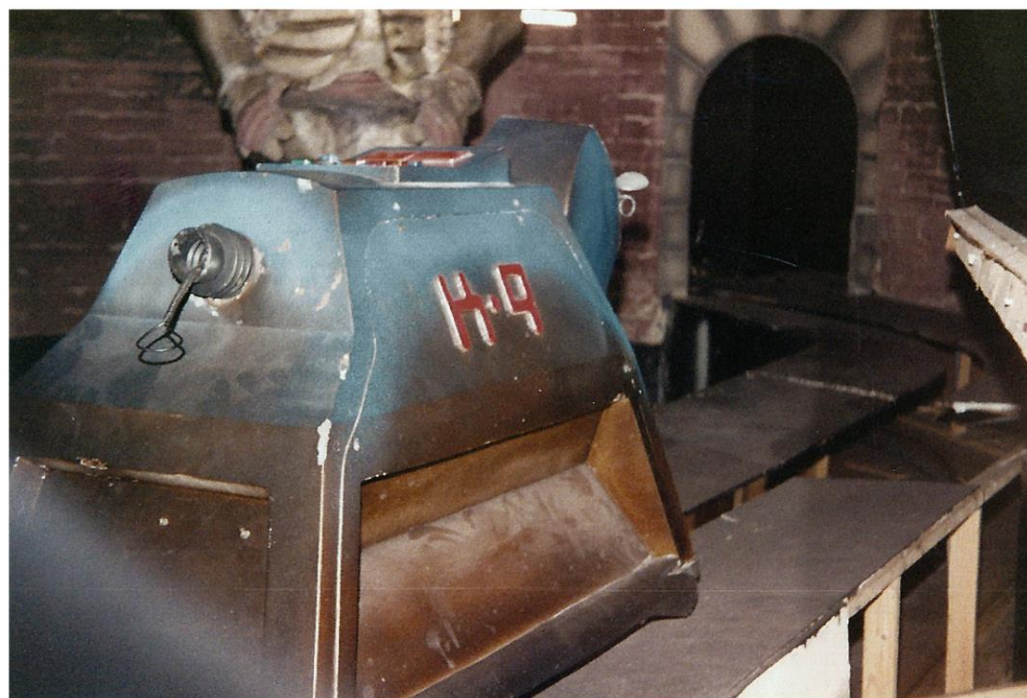
**K9 SAYS
SAVE ENERGY**

This page: In 1982 K9 was used in two public awareness campaigns. One was for the British Safety Council and one was for the Energy UK Conservation Unit campaign. This involved K9's image being used (under license from BBC Enterprises) on posters and badges (above).

Courtesy Ronald Binnie

K9 

Above: K9 was part of the mural inside the Ritz Self-Service Cafeteria in 1984. Photograph © Graeme Wood. Below: K9 passing through the Arc of Infinity set in 1983. Photograph © Barbara Dixon



K9



K9 and Company. Above: A static K9 in the final season of 1985 amongst a collection of old and new exhibits which included a Giant Spider and a Zygon. *Photograph © Jeremy Spencer* Below left: In 1984 K9 was in one of the final display sets amongst a collection of items that included the Jackal mask from *Pyramids of Mars*. Below right: Other 1984 exhibits included a Mandrel, Sea Devil and Tegan's space suit from *Enlightenment*. *Photographs © Mark Magrs*





In the summer of 1999 I made my first visit to Llangollen. It was the first time I had stepped inside a *Doctor Who* exhibition in fifteen years and I was delighted to be reacquainted with several items that I had last seen in Blackpool. It was quite an emotional experience spotting exhibits that felt more like old friends, none more so than K9 himself.

In the shop I managed to pick up a commemorative DAPOL Longleat Anniversary K9 figure which John Leeson has since signed.

Reconnecting with the exhibition experience in this way reignited my love for *Doctor Who* and I returned to the collecting habits of my youth. There was a whole library of books that had passed me by, including David J. Howe's excellent *Timeframe: The Illustrated History*. This particular publication would later provide me with a blueprint for *Blackpool Remembered*. The layout and scrapbook feel of the pages was something I wanted to replicate in a celebration of the original exhibition.

I also came across *The Doctor's Affect* by Steve Cambden. This real life account of working on *Doctor Who* as K9's assistant operator blew me away. His description of spending time alongside Tom Baker, Lalla Ward and John Leeson is absolutely fascinating and it has to be the one book about the series that I have read and reread more than any other. In many ways it made me fall in love with K9 all over again.

Speaking to Steve on the phone in 2020 and having him write the Foreword for *Blackpool Remembered* was a real 'pinch me' moment. Big shout out to Alex for putting me in touch with him and making another dream come true!



Above: John is reacquainted with his childhood hero K9 at the Llangollen Experience in 1999. Below: K9 on display at Llangollen alongside the Hecate mask and cloak from K9 & Company. Photographs © John Collier



K9 



Above: John putting the final touches to yet another cardboard K9 model. Below: John's classroom TARDIS which paid homage to the Blackpool Police Box. Photographs © John Collier

And so to 2005 and the BBC finally brings *Doctor Who* back on to our screens. A whole new generation are about to discover the character of the Doctor and playgrounds across the country will once again be filled with shrieks of "EXTERMINATE!".

Hearing the new theme, watching the new stories, swapping collector cards with my pupils (yes really) gets me thinking. If *Doctor Who* is engaging the children in a way I can only dream of then why not use it as part of the school curriculum?

I begin by building a classroom TARDIS heavily based on the Blackpool Police Box of my childhood. It houses the bulky class computer and is adorned with characters from the classic series. The children love it. What I don't realise at the time is the people associated with the programme will also take an interest.





The Remains of K9

When the second Blackpool exhibition opened in 2004 there was a curious exhibit on display. The 'remains of K9' was a fire-damaged model of the robot dog that had previously been on display at the Longleat exhibition in Wiltshire. On the afternoon of Sunday 15th September 1996 there was a blaze that almost destroyed the exhibition. It was reported at the time that the fire started because of an electrical fault in the K9 section, near to the Console Room. Almost all of the exhibits were heat and smoke damaged including the Android from *The Visitation*. It was Lorne Martin's idea to use the worst damaged items in a display about the fire, rather than throw them away.

Photographs © Philip Brennan

H9



Above and left: John Collier, John Leeson and Elliot Collier. *Photographs © John Collier*

In class we write letters and the response is overwhelming. We receive replies and photographs from both old and new *Who* people. One in particular strikes an emotional chord. A letter from actor John Leeson congratulating the children on their work and asking if we would like a visit from him? My mind is blown and I speedily reply in the 'affirmative'.

On Thursday 9th November 2006 the planets align and for the first time I get to meet the man who voiced my childhood crush. He was as delightful as you would expect, spending time answering questions and signing autographs, although the biggest pile of items definitely belonged to me!

K9



School Reunion

On Wednesday 24th September 2008 John Leeson returned to John Collier's school to take part in *Doctor Who* Day. This involved all the children and staff dressing up as characters from the show, a special assembly starring K9 and Dolly The Dalek and culminated in John Leeson officially opening the newly-refurbished Performing Arts Studio.

Photographs © John Collier





Voice of canine sidekick visits to help school Pupils hound K-9 for Dr Who story

BY LULIA NAYLOR

LEESON was invited to an out-of-the-ordinary school assembly when a Doctor Who actor visited the school.



DR WHO ACTOR HAS OUT OF THIS WORLD TIME AT SCHOOL



John Leeson with John Collier and his son Elliot at the school's Doctor Who Day in 2008 © John Collier



Q AND A WITH JOHN LEESON

During one of John Leeson's visits to school I took the opportunity to interview him about his career, in particular his association with *Doctor Who*.

John C: I read somewhere that you were the original Bungle in *Rainbow*. Could you tell us how that came about?

John L: To spend professional effort and energy playing a role inside a bear suit for a children's TV programme is perhaps not every classically-trained actor's idea of ideal casting, but I was the original 'Bungle Bear' in Thames TV's *Rainbow*. I had just spent three consecutive years playing parts in the West End to live audiences, but that in itself didn't afford me the opportunity to be too choosy about accepting something surprisingly different. Television – no matter how completely I might be disguised from recognition – promised rather better payment. Additionally, my wife was expecting our son to be born, so my chance of obtaining a settled income for a foreseeable period seemed opportune in the circumstances. And – the heat and discomfort of Bungle's tickly costume aside – the engagement was certainly fun. I lasted a year in the show before I melted altogether, handing over to an actor who was possibly already pre-shrunk!

John C: Is it true that you were in a pub when you were offered the role of K9?

John L: I had worked with director Derrick Goodwin in repertory theatre productions some years before I met him again quite, by chance, at my local pub. He knew I had played Bungle Bear, so he might have assumed I wouldn't cavil at the offer of another oddball assignment.



Above: John Leeson in John Collier's classroom in 2007. Photograph © John Collier

In any case I wasn't offered K9 there and then. He told me that he was about to direct 'something' for the BBC, and said there might be something for me in the production. All very mysterious. Not long afterwards I received a call from my agent who sounded somewhat incredulous – "I've just had *DR WHO* on the phone who are asking if you'd be interested in playing a robot dog and the voice of a virus! What do I tell 'em?" So he told them on my behalf, and the rest is history.

John C: I think I am right in saying that Tom Baker hated the K9 character but loved working with you. Was it a mutual friendship?



Q AND A WITH JOHN LEESON

John L: In the early days whenever I appeared at *Doctor Who* conventions avid fans would always ask “What was it like working with Tom Baker?” and I possibly disappointed them by saying that ours was a very friendly and professional working relationship, quite free from the histrionics they might have supposed. The old saying goes: ‘never work with children or animals’ as they will either upstage you or otherwise cause disaster, and it is perfectly true that the physical module of K9 caused endless problems in the studio, which was aggravating for all parties including Tom. I am sure in retrospect that Tom liked the idea of K9, and he would have had me in an alien dog-costume if he’d had any say in the matter. We both noted a certain ironic discrepancy between what this brilliant dog-like robot was supposed to provide in terms of quick-fire statistical information and his actual sluggish, noisy progress around the studio. At least we were both bonded by our joint frustration as (expensive) studio time ticked by and a newly broken-down K9 was being ‘seen to’ yet again by the technical people in order to complete a scene.

John C: Did you ever have any of the K9 toys?

John L: It is often wrongly assumed that my identification with K9 extends to keeping K9 memorabilia, though I once put a tiny metal replica on my mantelpiece at home. I think I gave it away eventually. Life goes on, actors are always looking for something new to sink their jaws into, and “Sufficient unto the day is the K9 thereof”. Although I am delighted to know he became something of a cult figure and ‘collectable’ to fans I am uniquely lucky in that I worked with the real thing, and to some greater or lesser extent was its life and soul...let alone its voice.



Therefore I have no absolutely no need whatever of toys to remind me of the character. I have more than enough happy memories instead. Priceless.

John C: You provided the voice of K9 but Nigel Brackley was his operator. What was your working relationship like?

John L: As the answer to an earlier question might indicate, it is always good to have a skilled mechanic around when K9 is your pride and joy! The relationship I had both with K9’s original operator Nigel Brackley, and subsequently with Mat Irvine tended to be a little distant, only in the sense that I was usually stuck miles away from K9 with a microphone and a television monitor screen to peer at, while they were much nearer the creature on the studio floor with their radio control kits. Had it not been for their skills in getting K9 back ‘on the road’ whenever his drive belt or other mechanisms failed I am sure the character would have disappeared from the series at a much earlier stage than was the case.



Q AND A WITH JOHN LEESON

John C: What was your favourite guest appearance as K9 on other TV shows?

John L: I suppose one of the dangers in the BBC booking K9 to make a guest appearance in other TV entertainment shows was to treat 'the dog' together with myself as 'the voice' as a kind of ventriloquism act! One had to keep strictly in character and be prepared for absolutely anything that might happen, reacting to it in the clipped and pedantic way that K9 would have used in the circumstances. The sort of 'K9-speak' I used in *Doctor Who* didn't come all that naturally – after all K9 was a robot, not a speaking dog – so the technique of voicing K9 at guest appearances proved a bit of a challenge. I remember when K9 appeared on a show with the dog expert Barbara Woodhouse who had obviously never watched *Doctor Who*. She was completely at sea as to how to react to him. Added to which, the live dogs she had with her on the show became more excited than usual at K9's presence. One dog, I remember, must have assumed K9 was a bitch.... but we'll draw a veil over what happened had the cameras not swiftly cut away!

John C: Do you have any fond memories of the Blackpool exhibition that you would like to share with us?

John L: There have been so many *Doctor Who* exhibitions in various places, and I am not aware of ever having visited the Blackpool exhibition though, of course, I knew of its existence. I think I must have been driven through Blackpool once when aged about four as my father had an auntie who lived in Southport. (I don't remember her much, either.) Sorry not to be more help.



Above: John Leeson signing items for the pupils at John Collier's school. Photograph © John Collier

John C: Can you tell us more about the job you had setting questions on *Mastermind*?

John L: My wife used to work at the BBC as a production secretary, where one of our best friends had an attachment as a researcher on *Mastermind*. This girl, knowing that I have a mind stuffed full of fairly useless information suggested that as one of the programme's regular question-setters was on extended leave, I might care to submit a few general knowledge questions to the producer, Bill Wright. I think in the event I must have contributed a couple of thousand! Needless to say, *Mastermind*, got through even more questions than the public generally realised as many were used in offstage 'audition' rounds. The trick, of course, in setting questions was to set those that admitted a single, pithy, answer rather than a ramble. Again, it was not enough simply to know the answer to the questions put ... one had to be able to deliver it at speed in order to win! Somehow I don't think I'm personally fitted for the Big Black Chair – my own memory banks are now decidedly rusty.



Q AND A WITH JOHN LEESON

John C: What was it like working at Television Centre during a golden era at the BBC? Did you bump into many other celebrities in the canteen?

John L: I am extraordinarily lucky to have worked across 'the golden age' of television, particularly at BBC Television Centre in London which in those dear, dead days was buzzing with talent and creativity. Something interesting, even 'classic', in every studio – or so it seemed at the time. Comedies like *Dad's Army*, *The Good Life* and *To The Manor Born* entertainment shows with *The Two Ronnies*; classic dramas like *Fortunes of War*, and – of course – *Doctor Who*!

The BBC Club on the fourth floor was the watering-hole to which everyone retired after a studio performance, and many famous names were to be found propping up the bar. I remember the club commissionaire, a burly bearded man called Peter, could easily be persuaded that one was someone important. Not being an official member of the BBC Club myself (though I often sang at concerts with the BBC Club choir) I would sometimes find my way past his custodial gaze by telling him that I was expected inside by John Leeson of *Doctor Who*. "Yes, sir, of course. No problem. In you go."

In BBC television's earliest days when children's programmes featured the puppets *Andy Pandy* and *The Woodentops* the mischievous story went that he innocently made announcements in the Club over the tannoy like "Will Mr Andrew Pandy please come to reception to take a telephone call?" or "Will the cast of *The Woodentops* please return to the studio immediately." - ah, plus ça change!



John C: What other voice work have you done that people not be aware of?

John L: Other 'character' voices? Apart from K9 and Bungle I don't think I can lay claim to anything particularly famous, though I certainly seem to have spent a fair part of my acting career behind a microphone. Nowadays the fashion for voiceovers and commentaries seems to include a whole host of regional variations including what they seem to call 'estuary English'.... i.e. an "off" accent. Most of the work I have done, particularly in television presentation, has been 'RP' – that's to say 'received pronunciation' based on British southern speech.

John C: You told me your wife used to live around the corner from where I now live and over the years you have visited Stoke-on-Trent a number of times?

John L: I suspect my days of visiting the Potteries will be limited. My wife's links with the area will be confined to the few surviving relatives and family friends that remain close by. I am a Midlands person myself, albeit originally from Leicester, but London has necessarily been our family home and main workplace for many years.

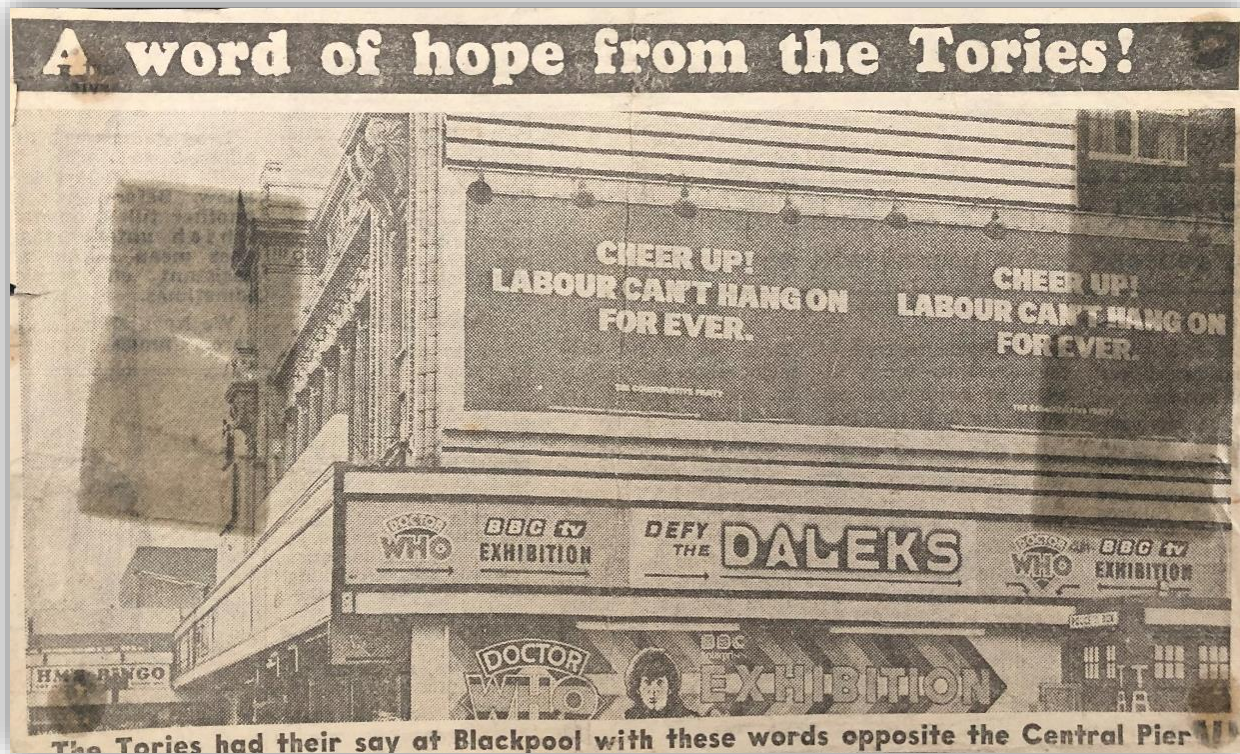
10. Goodbye And
Mind The Steps!



Going Underground

John Collier attempts to piece together the post-exhibition history of the original Chapel Street site

NO SMOKING



My memories of visiting the original exhibition on Chapel Street are inextricably linked to memories of my grandad. He was the one that first took me down those stairs (albeit on the second attempt as the first time I couldn't pluck up the courage to 'Enter The Darkness').

Thereafter, he was often by my side as we explored the corridors together, taking in the latest sights and sounds and treating me to souvenirs from the gift shop.

Imagine then my absolute delight when one day I arrived at my grandparents house and my grandad handed me a newspaper clipping he had spotted and saved for me. This small gesture spoke volumes and it cemented the mutual love of our Blackpool visits.

Looking now at this yellowing artefact it would seem the picture appeared in 1979. The most telling clue is the Conservative Party poster on the billboard on the side of the building. Ignoring the political messages, how glorious did the exhibition exterior look at the time?



Above top: Newspaper clipping from a 1979 issue of the *Daily Mail*. Above: John Collier and his grandad Jonathan Fisher in the same year.
Photograph © John Collier



The Exhibition Police Box in August 1982 © Stewart Nolan

NO SMOKING



For me the outside never looked better than it did in the late 1970s. The colour scheme of the arrows provided a vibrant background to the classic diamond logo and oversized image of Tom Baker pointing visitors to the entrance of the exhibition. This image was based on a photograph that could be purchased on a postcard from the shop. Tom was later joined by K9 which made my heart leap even more.

There was the cloud of words that advertised the latest attractions and the Police Box itself was looking spick and span. What passer-by could resist such enticement? It looked even better on those rare days when the sun shone.

As the years passed the upkeep of the street level area (as well as the interior) seems to have become less of a priority. Photographs from the 1985 season are enough to make many fans cry. The place was in desperate need of some TLC. Of course, the opportunity never came as the venue closed at the end of that season.

Above: Jeremy Spencer outside the Blackpool exhibition in 1978. *Photograph © Jeremy Spencer* Below: Official postcard.





Exhibition entrance in 1983 © David Knill

NO SMOKING

**Laurel and Hardy
Exhibition Centre
(Late 1980s/Early 1990s)**

So what exactly happened to that cherished location post-*Doctor Who*? Well in the late 1980s it became the home of a Laurel and Hardy exhibition.

Stan and Ollie visited and performed in Blackpool a number of times so it would have made good business sense to open a tribute to them in the town.

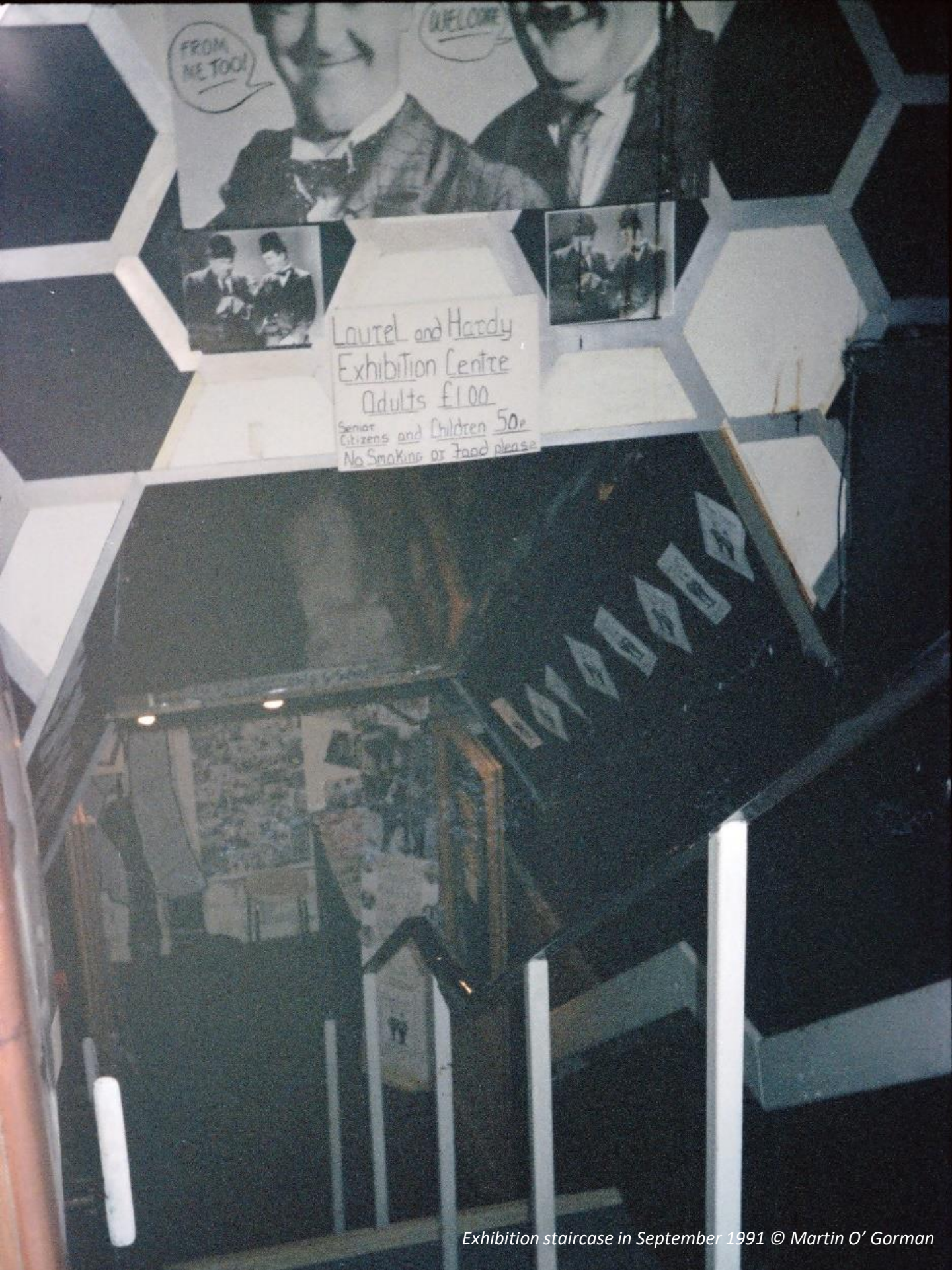
Martin O' Gorman visited Blackpool in September 1991 and although he didn't pay to go in the actual exhibition he did manage to take a couple of photographs. The one on the right shows the entrance as it then looked. Martin described the experience as 'rather poignant to see the whole TARDIS façade gone and the side replaced by gaudy cafeteria signs'.

There had been further changes too. The removal of the *Doctor Who* advertising from the side wall exposed the two café windows for the first time since 1974. The 'OPEN' sign by the door also suggests the adjoining wall at the top of the staircase had been knocked through to allow customers to enter the café via Chapel Street. This layout remains today.

The second photograph (following page) shows the staircase itself with the familiar *Doctor Who* hexagonal décor clearly still visible under the pictures of Stan and Ollie. At the bottom of the stairs is what looks like a 'box office' consisting of a stool and table.



Above: Entrance to the Laurel and Hardy Exhibition Centre taken on Tuesday 17th September 1991. Photograph © Martin O' Gorman



Laurel and Hardy
Exhibition Centre
Adults £1.00
Senior Citizens and Children 50p
No Smoking or Food please

NO SMOKING

**Shoe Cellar
(Mid 1990s)**

The basement of 111 Central Promenade first became associated with the selling of footwear when the *Shoe Cellar* opened in the mid 1990s.

At that time customers really did have to walk down the old exhibition staircase into the 'cellar' to peruse the goods on offer.

The space below ground had been fully opened up leaving keen *Doctor Who* fans frantically looking for the merest glimpse of any remnants from the golden years.

The biggest difference to the entrance was the installation of a new PVC/glass structure part of which was used to display shoes to the passing public.

The *Shoe Cellar* has continued to operate at street level (the cellar is now used for storage) and it still uses the old box office area of the original exhibition as an entrance.

The interior of the *Shoe Cellar* shop was extended in 2017 when it took up some of the space that was previously occupied by the *Happy Dayz* amusement arcade.

The groovy, multi-coloured logo remained in place for a number of years but has recently been replaced with black lettering on a yellow background.



Above: Philip Brennan (left) and David Snelson (right) outside the original exhibition site on Wednesday 19th March 2003.
Photograph © David Snelson

NO SMOKING



Conspiracies Exhibition/ The Exhibition of the Universe (2006-2010)

Whilst David Boyle had huge success when he brought back *Doctor Who* to Blackpool he operated a second business just around the corner from his Museum on the Prom.

The *Conspiracies Exhibition* opened in 2006 (two years after the *Doctor Who* Museum) and it ran until 2010 (a year after the Museum closed). The venue featured a range of items (including a number of display boards) which attempted to explain the 'truth' behind certain high profile events such as the assassination of JFK and the events that took place on 9/11.

Above the entrance was a huge sign which proclaimed 'see the evidence for yourself which has been kept hidden from us all'.

The business offered David Boyle an opportunity to showcase his alternative views and it was a blueprint for other exhibitions that he would create in the town including *The Exhibition of the Universe* at the same venue.

Above: The Conspiracies Exhibition in 2007. The venue was also advertised on one of the billboards on the side of 111 Central Promenade. *Photograph © John Collier*

For anyone who was curious about revisiting the basement area it was a unique opportunity to do so. Roger from Leeds, one of David's friends, remembers helping him to decorate his office in the cellar. "I was looking everywhere for signs of the old exhibition, perhaps a painted over poster or marks on the floor where the displays had been. But the only thing I could find were some hexagons above the entrance stairs that had been painted over. The metal roof beams were also still visible and whilst cleaning the exit stairs I remembered all the times I'd walked up them as a child."

Roger also remembers when the time came to dismantle *The Exhibition of the Universe*. "All the cabinets were from the *Doctor Who* Museum including the display that held the disappearing TARDIS. It was heart-breaking as many of David's information boards were on the reverse of *Doctor Who* exhibition signs."

NO SMOKING

2010 - Alien Attack

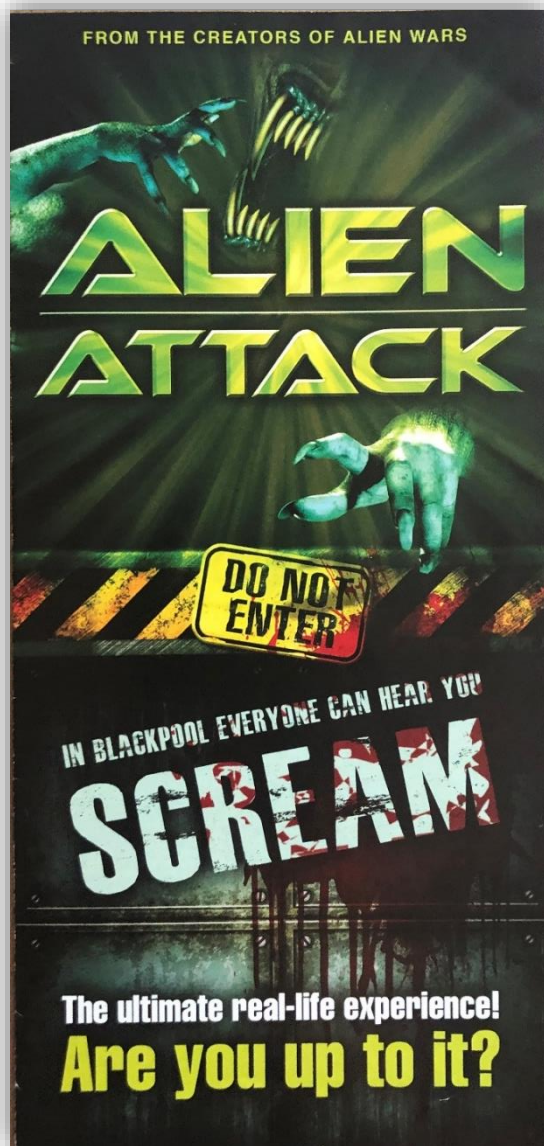
During the 2010 summer season, daring holidaymakers in Blackpool could choose to 'venture into the subterranean world' to experience 'a journey of sheer terror'.

Based on the popular *Alien War* show that had begun its life in Glasgow back in 1992, *Alien Attack* was billed as 'the ultimate real-life experience'. Visitors were taken around in a group by a 'Marine' through a maze of corridors, research facilities, lift systems, and dark smoky tunnels. All of this in the same space that a few decades before had been home to a collection of aliens and monsters (albeit lifeless ones).

After the initial success in Glasgow the production company took the show on a UK tour taking in Aberdeen and Bournemouth before finding a permanent home at the Trocadero in London. This underground space was transformed into a maze of corridors and rooms with metal sheets on the floor. The wall panels were made at Pinewood Studios using the original moulds from the *Alien* and *Aliens* movies. The attraction used Hollywood style special effects and was opened by Lance Henriksen and Sigourney Weaver.

The attraction ran successfully for several years until the venue suffered a massive flood in 1996. The original creative team had sold the concept to a third party and after the set damage from the flood, the new owners decided it would not be cost effective to reopen the show.

Hence *Alien War* returned to Glasgow for the 1999/2000 winter season at the SEC exhibition centre. From May 2008 until Spring 2009 it took up residence in its original home at The Arches before heading off to Liverpool and then finding a temporary home at the Spaceport science museum in Wirral. The move to a family friendly science museum hampered the popularity of the event. It was difficult to recreate the whole alien experience between the daytime exhibits and visitors. The attraction closed quietly in March 2010.



Above: Original flyer for the Blackpool *Alien Attack* attraction that ran in the Chapel Street basement during the summer season of 2010. Left: Detail showing the location on a map.

NO SMOKING

In 2010 things were looking promising for the *Alien* franchise with what was intended to be a new permanent base in Blackpool.

Although not as industrial and grimy feeling as the Glasgow show, the now named *Alien Attack* condensed many of the key story elements into one dark and scary experience.

With such a small area to fill, many of the corridors were extremely narrow and claustrophobic which worked in favour of the claustrophobic experience.

At the time, one anonymous online reviewer described the show as "amazingly scary. It feels like you're in one of the *Alien* movies. The actors were really professional and made every scene real. The aliens were terrifying, you didn't know where they were as the lights were off and you're in a dark maze."

Unfortunately because the entrance to the venue was tucked away just off the main Blackpool strip the show suffered from a sheer lack of footfall. Guests had to be dragged off the main promenade to find the entrance and without the marketing draw of the original alien characters and design, people were unsure as to the true nature of the attraction.

Alien Attack's Blackpool residency was short lived. It closed at the end of the season and did not re-open in 2011.

Exhibition Designer Martin Wilkie admits that his company *UnusualExpo* lost a lot of money on the venture.



Above: Images of the *Alien Attack Blackpool* set as it looked in 2010. The bottom one appears to show a very similar layout to the exit corridor that used to house the BBC Enterprises shop. Could the door in the background be the same doorway that led to the exit staircase which took visitors back out on to Bonny Street? We can only hope that this is the case. Photographs © Scare Tour website www.scaretour.co.uk

NO SMOKING

2015 – Present Day

For the last couple of decades I have visited the original exhibition site at least once a year. Most of these journeys have been day trips with the family or the occasional one night stay.

Seriously cataloguing the changes to the building and surrounding area began in earnest six years ago. The number of photographs taken has increased over the years providing a more detailed record to refer back to.

Looking back now there is a sense that although the outer fabrication has changed the essence and spirit of the old place is still present. The strongest emotional reaction I experienced was in April 2017 when the door to the *Shoe Cellar* was open and the staircase (although inaccessible due to a piece of hardboard) was completely exposed. Looking down those steps into the basement transported me back to my childhood and all the sights, sounds and smells were as tangible as the reality in front of me.

What is it about this place that draws people back again and again? For me it is a reconnection with the past, family holidays with relatives, many of whom are no longer alive. There is also the sensation of care free days filled with a real sense of happiness and optimism for the future.

In August 2018 I drove my parents and two children up to Blackpool for the day. It was the first time since 1984 that I had been there with my mum and dad. A photo opportunity if ever there was one! I even wore a suitable t shirt for the occasion, although these days "Choose Blackpool" might be more appropriate.



Above: John with his mum and dad back in Blackpool in August 2018. Below: John and his younger brother Lee, his dad and the family dog in 1981. Photographs © John Collier



NO SMOKING

JULY 2015



Above: 111 Central Promenade in July 2015 with the Conspiracies Exhibition sign still clearly visible. Below: John Collier outside the old entrance in July 2015. A transfer can be seen in the window advertising the *Doctor Who* Collectors Shop. Photographs © John Collier



DOCTOR WHO
COLLECTORS SHOP
NOW OPEN



YOU ARE WELCOME
TO COME IN AND BROWSE
NO OBLIGATION

NO SMOKING

APRIL 2016



Above and below: John Collier in April 2016. It is not clear if the *Doctor Who* Collectors shop was in the cellar or on ground level, more likely it took up the space where the *Shoe Cellar* is now. Inset: John Collier with 'Doctor' John Field in *Bessie* in 1983. Photographs © John Collier



NO SMOKING

APRIL 2017

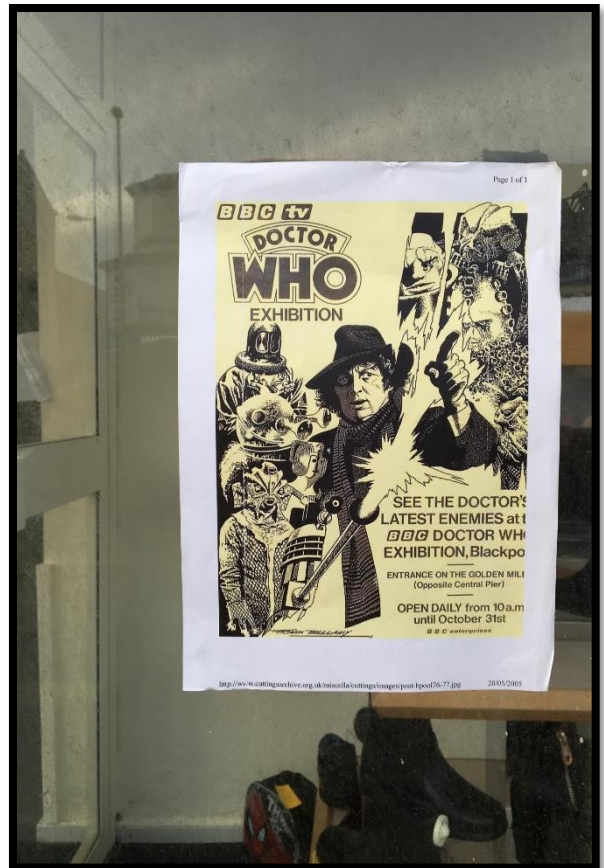


Above: By April 2017 the *Shoe Cellar* was back in business, operating within the space previously occupied by the *Ritz Cafeteria* in the 1970s and 1980s. Left: The exhibition staircase exposed. Right: View of the original exhibition exit leading on to Bonny Street. Photographs © John Collier



NO SMOKING

OCTOBER 2017



Left top: The *Shoe Cellar* window advertises a local circus alongside a certain *Doctor Who* exhibition (detail above).

Left middle: The old exhibition staircase leading down to the *Shoe Cellar* store room.

Left bottom: John Collier standing by the original exhibition exit on Bonny Street with a freshly posted sign pointing the way.

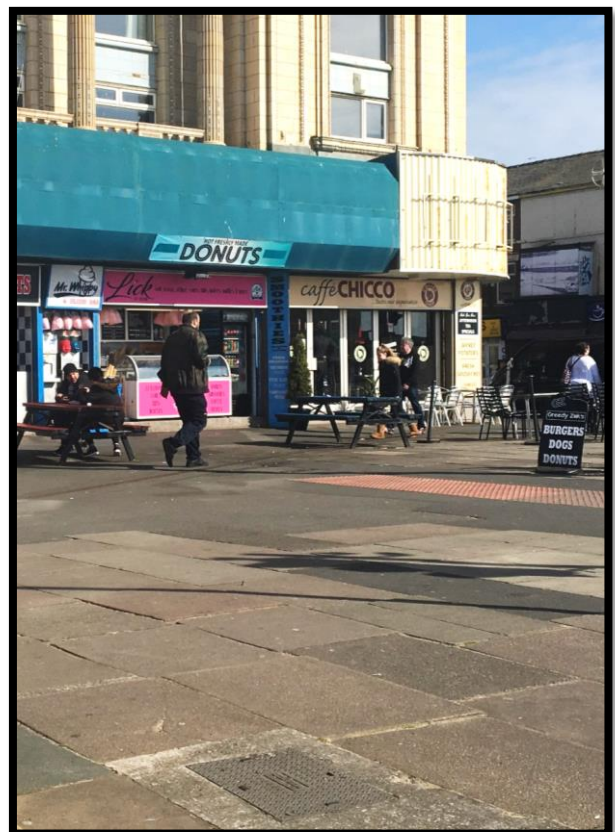
Photographs © John Collier

NO SMOKING

THEN AND NOW



Three views of 'Exhibition Corner'. Left: Members of the *Doctor Who* Appreciation Society in 1980. Photograph © David Beasley
Below left: A Dalek in 1985. Photograph © Tony Clark
Below: The corner in April 2017 Photograph © John Collier



NO SMOKING

THEN AND NOW

**Turning The Corner**

Blackpool holidaymakers often heard the exhibition before they saw it. From opening until closing time the latest version of the *Doctor Who* theme could be heard playing in the surrounding streets. Walking south past Louis Tussauds Waxworks people would begin to hear its familiar tune as it drowned out the cacophony of nearby BINGO callers, passing trams, ringing slot machines and swooping seagulls. Visitors were drawn into the box office where it played the loudest and descended the stairs to be faced with other sights and sounds.

Above left: Stuart Glazebrook dressed as a Voc Robot in 1977. Photograph © Richard Leaver

Right: The entrance to the *Shoe Cellar* on Chapel Street in June 2020. Photograph © John Collier

NO SMOKING

THEN AND NOW



Above (from left to right): Andrea Kidd, Michelle Lesbriel and Laura Hedgecock standing in the exhibition entrance in 1984.
Photograph © Graeme Wood



Right: The entrance to the *Shoe Cellar* on Chapel Street in April 2017. *Photograph © John Collier*



View towards the Central Promenade

The exhibition was often advertised as being 'opposite Central Pier' which can be seen in the background on these photographs. The most noticeable change to the skyline is the RNLI Lifeboat Station which was built in 1937. It was active until 1998 when a new station was built a little further north. The building was demolished in 2009. Inset: The view in 1977. Photograph © Richard Leaver Background image: June 2020 Photograph © John Collier

NO SMOKING

THEN AND NOW

**The Police Box**

For eleven years the exhibition's oversized British Police Box stood on Chapel Street. Over that time it became a familiar sight for regular visitors to Blackpool. In 1977 it was extended allowing for more room inside the box office interior.

Above: Paul Lee outside the original Blackpool exhibition in 1982. *Photograph © Paul Lee*

Right: The entrance to the Shoe Cellar on Chapel Street in June 2020. *Photograph © John Collier*





The Exhibition Entrance

Over the life of the Blackpool exhibition the Police Box exterior and box office interior went through a number of revamps.

Left (from top to bottom) Jeremy Spencer in 1979, 1983 and 1985.

Photographs © Jeremy Spencer

Background image: June 2020 Photograph © John Collier

Photo Opportunities

Many visitors have happy memories of bumping into characters from *Doctor Who* outside the exhibition or having their photograph taken by Bessie. Inset: Costumed volunteers greet fans in 1985. Photograph © Carlo Bianco Background image: June 2020 Photograph © John Collier



NO SMOKING

THEN AND NOW

**Bessie**

The Doctor's roadster was often parked outside the exhibition, for many years it stood by the side of the Ritz Cafeteria. Above and right: Exhibition Manager Ray Dale in 1984. *Photographs © Stuart Haliday and © Graeme Wood* Background: The Shoe Cellar on Chapel Street in June 2020. *Photograph © John Collier*



NO SMOKING

THEN AND NOW

**View down Chapel Street**

On turning into Chapel Street there were several familiar landmarks apart from the Police Box entrance. Just across Bonny Street is the multi-story car park which is due for demolition very soon. Further down the road is the distinctive Chapel Street Methodist Church which was built in 1938.

Above: Blackpool exhibition on Saturday 11th May 1985.

Photograph © Graeme Wood

Left: The entrances to *Caffee Chicco* and the *Shoe Cellar* on Chapel Street in June 2020.

Photograph © John Collier

NO SMOKING

THEN AND NOW



Exhibition Exit Above and below right: The rear of 111 Central Promenade on Bonny Street in June 2020. The exhibition exit was behind the shuttered doorway. *Photographs © John Collier*
Below left: Stuart Glazebrook standing in the exit doorway dressed as a Voc Robot in the late 1970s. *Photograph © Stuart Glazebrook*



THE PERMANENT EXHIBITION

It's still there you know. Underneath. Some things like that just are. They don't need a reason. They ride the tides of time and break on the shore where the sciences converge. The biology of a limpet, the geology of the sand, the psychology of the last crunch of an ice cream cone.

Marriott Edgar lampooned it, George Formby waved it about as innuendo, but as the rose is oblivious to the grime of the Lancashire mills, Blackpool sat patiently as the kiss-me-quick brigade jostled for 99s, and a hundred Gypsy Rose Lees acted like Time-Space Visualisers amongst the chintz and incense.

The crowds came. Jabolite and plywood idols in place of exotic stone and polycarbide armour. But it didn't matter. For there was joy. And that joy was part of the plan. It might have been left. Ignored. Or named for some other feature of the Fylde coast. But was happy to be remembered after the peaty water running into the sea to create a squid-like mirk. It was not what ran from Blackpool, but what ran to it. Not even the great southern metropolis could hold onto those special artefacts which knew that latex and fibre glass was created to rest below Chapel Street. Chapel. A place of worship. A place of remembrance and a place to be remembered. A place of pilgrimage. Blackpool. Black hole. The horizon of the Irish Sea in one direction. The event horizon of the *Doctor Who* Exhibition in the other.

It came. And it drew the people in. And it so wanted to go on. Forever. And after the countless years of waiting, it brought its immortality. For names are significant. And it had to be John.

It began long before it was considered to be a mild curiosity in junkyard. The foundations were laid at the centre of the world where four arrowheads came together to point to where the exhibition must be and we must be charitable to those who saw an eight-pointed cross and associated it with St John. The exhibition knew it wouldn't last forever, so it needed a legacy. Its remembrance scattered and perhaps reawakened briefly for barely 25 minutes over teatime on Winter Saturdays. It knew that it must find someone to carry it all, and pass it on. Someone who would value the gift of ambulation. Four arrow heads. Pointing to the place. Pointing to the person.

But that's the challenge of myth. It might be borne of a power to pull and hold very thoughts in the grasp of black hole which rather than trap its victims, gives them the very energy to escape. And people who have missed the opportunity to nurture transient arts into permanence can lose the significance of names amidst the legends as they morph from story to story being shortened or changed. Black hole becomes Blackpool. St gets mistaken for saint; ambulate becomes ambulance.

That's not a cross on the door. It is the symbol for gravity of black-hole proportions that has drawn thousands of minds to remember an exhibition some of them never explored.

The exhibition. It's still there.

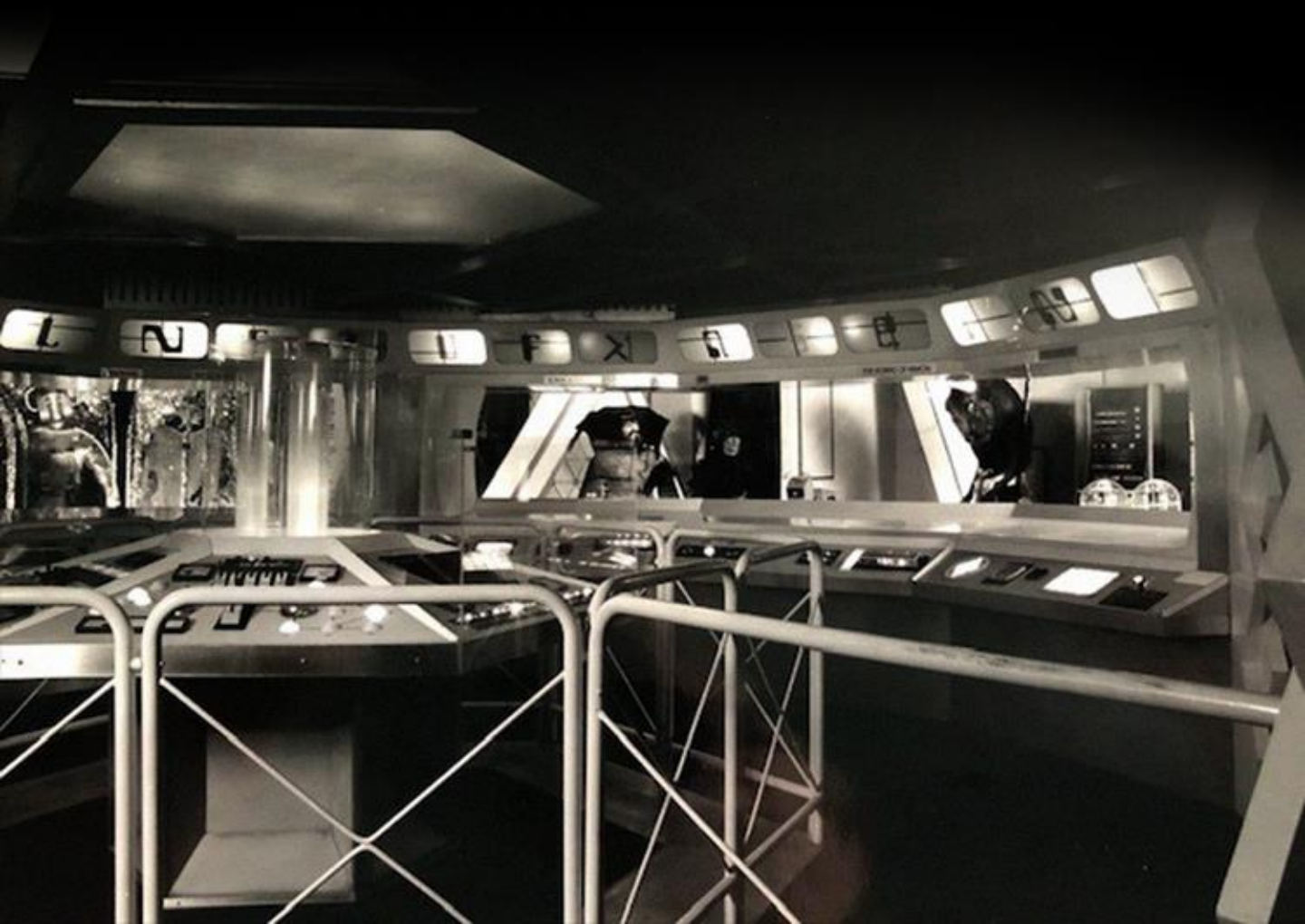
Because.

Saturday. Teatime.

THE PERMANENT EXHIBITION

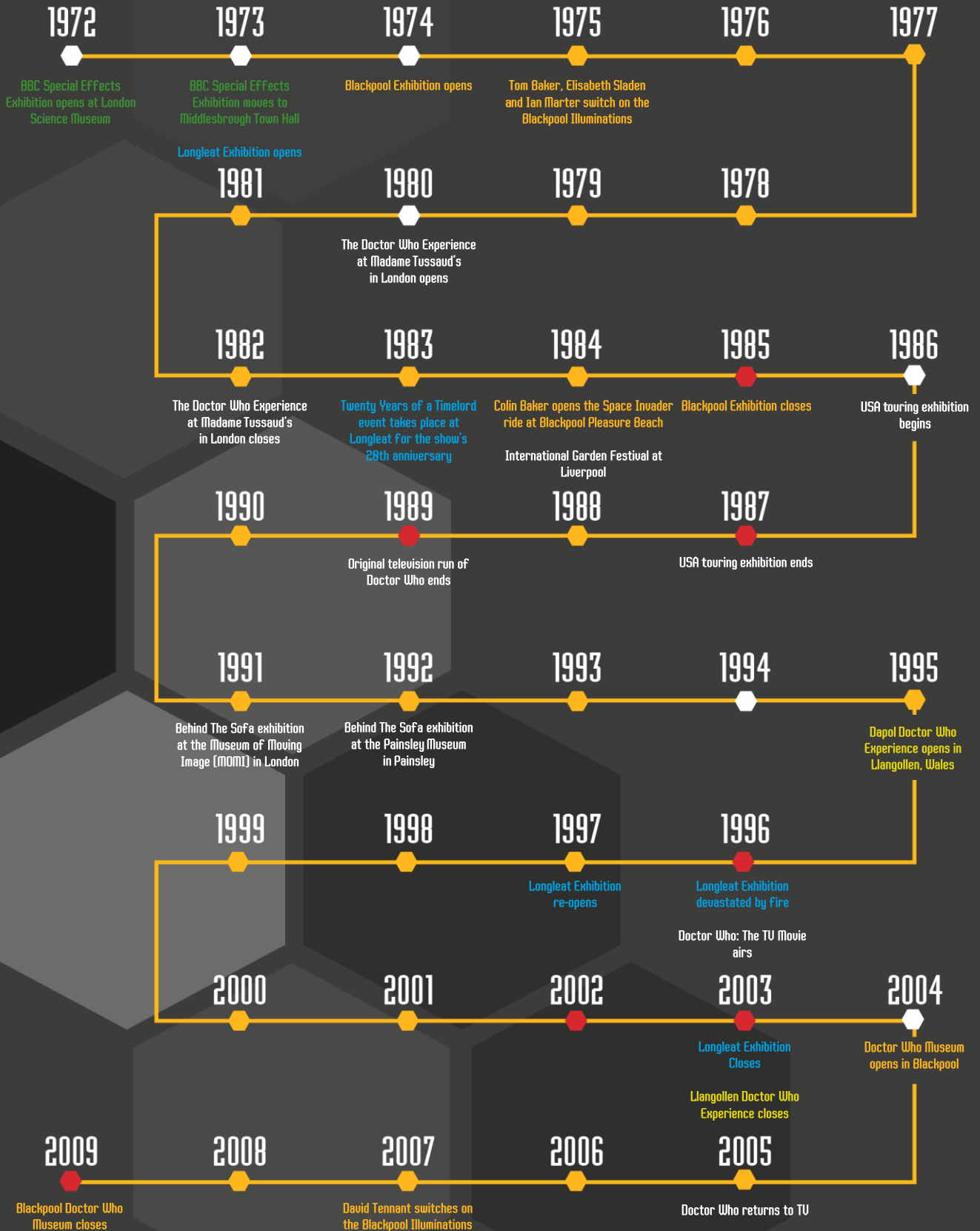


BLACKPOOL REVISITED



Exhibitions Timeline

Charting the timeline of *Doctor Who* exhibitions covered or referenced in this book



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Once again I am indebted to everyone who has contributed to this publication.

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John Collier

August 2021

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Jody Dresner

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Jamie Jones

John Burke

David Geldard

Graham
Hibble-White

Jason Charnley

Stuart Glazebrook

David Knill

Tony Clark

Scott W. Goodman

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Jenny Shirt

Rod Vass

Martin O' Gorman

Phil Singleton

Conrad Westmaas

Simon Palmer

Andrew Skilleter

John Whitehouse

Stuart Palmer

Dez Skinn

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David Snelson

Martin Wilkie

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John Porter

Alex Storer

Christopher Wright

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Paul Stott

Steve Powner

Kevin Stout

THE DOCTOR'S AFFECT & THE DOCTOR'S EFFECTS

BY STEVE CAMBDEN



In 1979, 16-year-old Doctor Who fan Steve Cambden dreamed of working on the show... that dream came true. Steve's experience has been documented in two fantastic books...



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"This is the most extraordinary account I've read of the journey of a young man through and to Dr Who"

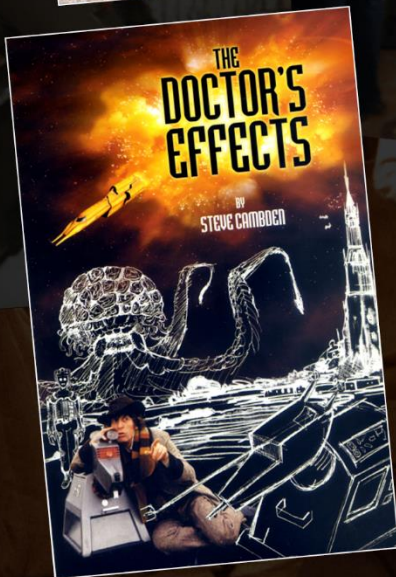
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